

SQUARE DANCING

JUNE, 1971

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(See page 11)



official magazine The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY

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June 27 to July 4
Marv Linder
14121 Shoemaker Ave.,
Apt. 25
Norwalk, Calif.



July 4 to July 11
Dave Johnson
5144 E. 30th St.
Tulsa, Oklahoma



July 11 to July 18
John Johnston
610 W. Rebecca
Iowa Park, Texas



July 18 to July 25
Dale Hudson
1100 So. Union
Roswell, N.M.



July 25 to Aug. 1
Lee Swain
1704 Brooks Dr.
Arlington, Texas



Aug. 1 to Aug. 8
Carl Miller
1201 Trimm
Pasadena, Texas



Aug. 8 to Aug. 15
Bill Wright
306 Treadneedle La.
San Antonio, Texas



Aug. 15 to Aug. 22
Dale Schirm
565 E. 6270 S.
Murray, Utah



Aug. 22 to Aug. 29
Bill Renck
54 Drake
Pueblo, Colorado

**FOR FURTHER INFORMATION OR
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**Mack & Jean Henson
FUN VALLEY RT. 1
South Fork, Colorado 81154
Phone (303) 873-5566**

from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

SQUARE DANCING magazine is a welcomed publication in my mails, as must be the case with other subscribers. Many articles can inspire one to make their club square dances more interesting. One such article was "The Idea Man" in the February issue (page 15) which described how Bob Wright added interest to their St. Patrick's Square Dance. He listed members' names and a few added names on a St. Patrick's sign with each last name preceded by an O'. This inspired me to do likewise for our St. Patrick's Dance. A few I came up with were: our Personnel Officer was RATEL O'SNAKENGRAZ; the cook was STU O'MUDDERHUBBARD; greeters at the door were WATT O'YOAGIN and the bus driver was GUSSEN O'IL.

Al Young
Duncan, B.C., Canada

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Dear Editor:

On my mind is that crazy Do Sa Do which has crept into square dancing like an ulcer. In your "Guide to Better Dancing", page 12, June (1970) issue, you had a good article on
(Please turn to page 85)

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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PROGRESS FOR OFFICIAL RECOGNITION: Demonstrating the fine cooperative spirit of square dancing, the drive to obtain recognition of this activity as the National Folk Dance of the United States of America moved one step closer to reality in the past few weeks. A Joint House Resolution (H. J. RES. 555) was presented April 19, 1971 by Congressmen Charles S. Gubser and Don Edwards, California. The Bill, much as it appeared in the January, 1971 issue of SQUARE DANCING (Sets in Order magazine), if passed, would be of great and lasting value to this activity. Dedicated square dancers in more than a dozen states worked closely together to achieve the success so far realized. At this point the task of each and every dancer is that of encouraging his own personal Congressman and his two Senators to lend their support to the Gubser-Edwards Bill. For copies of the Bill and for any additional information please write to Mr. John Casey, Chairman, "A National Square Dance" Committee, SCVSDA, P. O. Box 722, Los Gatos, California 95030. This is not the time for delay - LET'S DO IT NOW!

SIOASDS 1971 CALLERS SCHOLARSHIP AWARDS: It is with a great deal of pleasure that The Sets in Order American Square Dance Society announces its 1971 S'Callership award winners. Three full and one partial scholarships have been presented to the following:

Clyde and Ruth Cullings, Saginaw, Michigan. Full scholarship to the Lane-Johnston Callers College, Frank Lane Dance Ranch, Estes Park, Colorado.

Joseph Mainini, Milford, Massachusetts. Full scholarship to the Brundage-Johnston Callers School, Oquaga Lodge, Deposit, New York.

Leroy and Carol Foster, Del Rio, Texas. Full scholarship to the Callers Course, SIO Asilomar Institute, Pacific Grove, California.

Tim Ryan, Madison, Connecticut. Partial scholarship to the Brundage-Johnston Callers School, East Hill Farm, Troy, N.H.

The Society firmly believes that training such as will be given to these callers is vital in perpetuating square dancing. We extend our thanks to Al Brundage, Earl Johnston and Frank Lane for their cooperation and our heartiest congratulations to the recipients.

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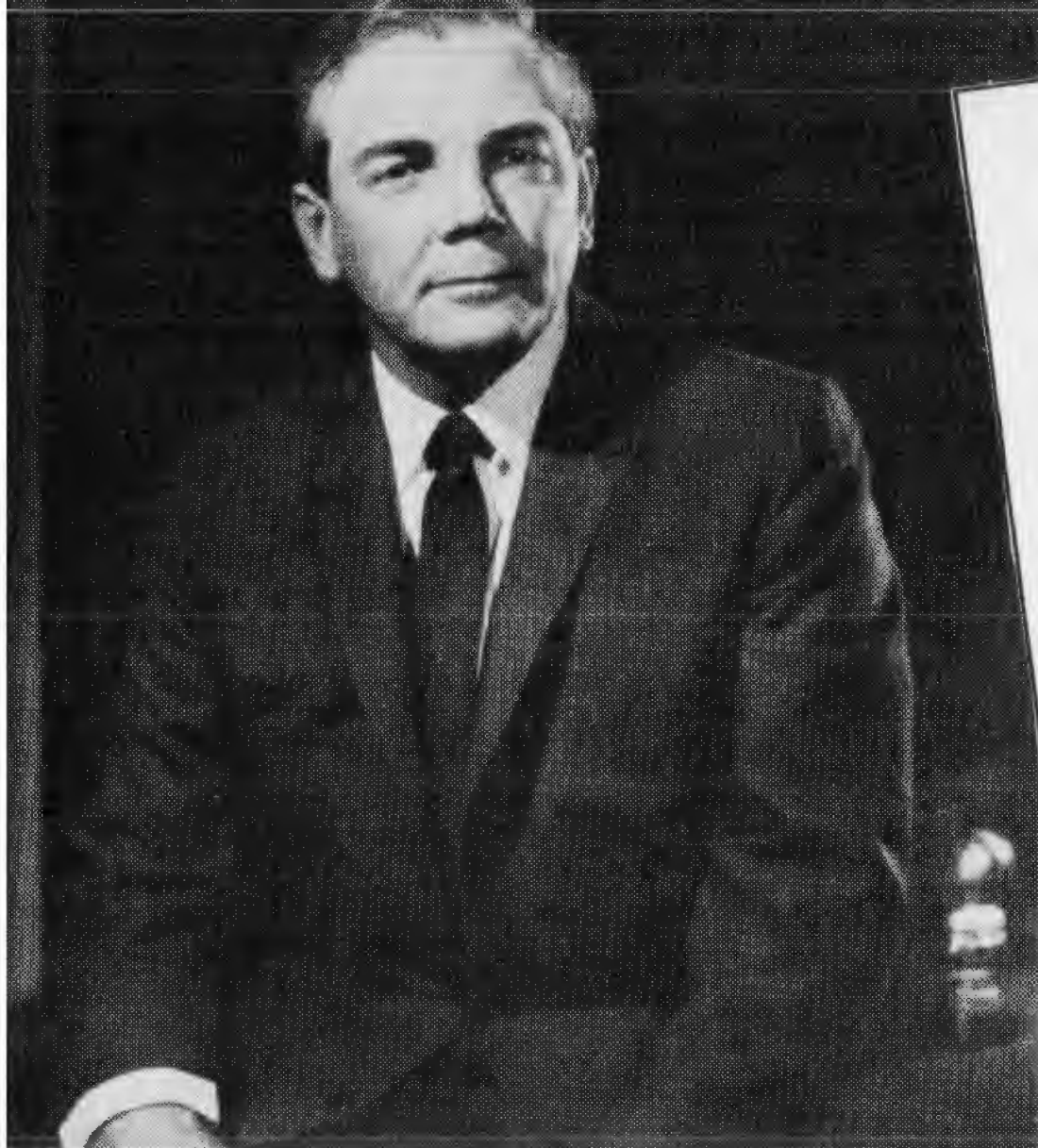
JUNE 24 - 25 - 26, 1971

Curtain Going up on another BIG one

THEY'VE BEEN SAYING IT for a year now — *New Orleans is a City of Fun in 71*. Certainly the combination of the unique location with its French Quarter and myriad tourist attractions, its fantastically modern Rivergate Convention Center and its accessibility to some of the nation's really fine hotels PLUS the tender loving care and thousands of donated hours by hundreds of volunteer square dance workers *all* guarantee a great square dance experience.

Those who have attended the National in the past have learned the secret of enjoying

them to the fullest. A few suggestions from the "veterans" would include the following: Pace yourself; there is a lot going on in a short period of time. Don't try to do everything. When you get your program find a place to sit down and carefully go over what is offered. Check those events that sound particularly appealing to you. Look at the floor plan of the convention area to find out where various rooms are located and where the special events will take place. Discover where the booths are located, where the refreshment stands are, and in general, get an overall feel-



Governor John J. McKeithen

ing of the convention area as a whole. And then, move in and have fun.

A National Convention is more than just dancing and it's certainly more than just one type of dancing. Select one panel or "talk" session to attend each day. If you've never done any Contra dancing or if you have never seen Round Dancing done on a large scale, here is your opportunity. Don't forget the exhibitions. They always lend a taste of the unusual and "special" to an evening's dancing.

Two of the highlights for many convention-goers in the past have been the opportunity to dance to many fine callers for the first time and to meet square dancers, like themselves, from many different parts of the world. Exchanging names, sharing a lunch or dinner together, they find out how similar or how different the activity is from their area. Many warm friendships can grow over the years through this added dividend of the National.

And finally, if you've had a good time during your stay at the National, find someone whose badge indicates that he is one of the hosts, one of the hard workers who has spent endless hours so that you can have a good time. Go up to him, shake his hand, and say, "Thank you". You will be surprised how much that will mean to him.



JOHN J. MCKEITHEN
GOVERNOR

State of Louisiana
EXECUTIVE DEPARTMENT

Baton Rouge

June 1, 1971

To Square Dancers Everywhere:

It is indeed a pleasure to have this opportunity to welcome you to the 20th Annual National Square Dance Convention in New Orleans.

The history and background of both the French and Spanish early beginnings will delight you in the City of New Orleans. Louisiana has a lot to offer--rolling hills and piney woods in the north, charm and atmosphere of the south Louisiana Acadian country, our lovely modern cities both north and south, and a wealth of friendliness everywhere.

It is always a pleasure to welcome visitors and to extend our traditional hospitality. For those of you who visit Louisiana for the first time, we hope you will return many times. We are always happy to meet old friends.

Sincerely

John J. McKeithen
John J. McKeithen
Governor

LATE CONVENTION BULLETINS

Here is the latest rundown on what's in store for the thousands of dancers who are attending the 20th in New Orleans.

All dance halls are completely air conditioned. Individual air conditioned rooms for all panels and clinics . . . The list of callers already registered reads like the Who's Who of Square Dance Callers . . . Round Dance teachers from the north, south, east and west are ready to teach and cue the newest rounds as well as some old favorites. (*For more Convention news, please turn to page 78.*)

AN INVITATION

Come visit the Sets In Order American Square Dance Society booth while you're at the Convention. Meet Bob Ruff, whose outstanding teaching albums have introduced contemporary square dancing in hundreds of schools all over the world. So, be sure and pay Sets in Order and your Society a visit.

A Square Dancer's Welcome to New Orleans

Welcome you all, we say with a smile
And hope your stay is for a very long while
Do your allemande left and your allemande
right
And visit the French Market at the end of
the night
There's cafe au lait and doughnuts, too,
Maybe breakfast at Brennan's, it's up to you
To our fair city you come, from near and far
Why, it's worth a ride on the St. Charles
street car
So many things for you to see,
There's Jackson Square and the Vieux Carre
The sound of jazz and Dixieland swings,
Horse drawn carts and many other things
To name but a few, as space will permit,
Pete Fountain, Al Hirt, a Number One hit
There's many more where you can have a ball
They all make their debut at Preservation Hall
Sugar Bowl Stadium, home of the Saints
and the Wave
With 85,000, my how they rave
In a few short years this won't be their home
Cause all us Cajuns are building a dome
The President waits at the floor of the Canal
Make up a party, maybe take a pal
These riverboat rides will give you the feel
What the gamblers felt when starting to deal
A bend in the river is where it all started
People came from all over, their homes
they departed
There was Andrew Jackson and Jean LaFitte

Through countless battles never saw defeat
Gumbo and crawfish are world renowned
Lots of gourmet dishes can sure add a pound
Antoine's and Arnaud's and Broussard's
as well
Are anxiously waiting, their food to sell
Mardi Gras and floats, parades in the street
Is a must for all, you owe yourself a treat
Rex and Zulu, how mighty they reign
Much celebration brings Wednesday's head
pain
The lake is near and a beautiful scene
Lots of salt water and air that's clean
Boating and swimming you'll much enjoy
Honor your partner, maybe dance to
"Oh, Boy"
At the Top of the Mart there's a beautiful view
Both in the day and at night time too
Like a spinning wheel it goes round and round
Standing 500 feet above the ground
Names of the streets sing out like a song
Some are real narrow and not very long
Burgandy - Dauphine - and Carondelet
Dumaine and Chartres you'll never forget
Yes, New Orleans, the land of dreams
Awaits you dancers, your yells and screams
We wish you all a very happy stay
And while you're here,
"Les le bon temps roule."

*Ray Peck
The Bard of the Bayou*



Square Dancing

and the

Single Girl

(or Single Man)



THE VERY NATURE OF SQUARE DANCING has, over the years, taken on the appearance of a couple's activity — predominately enjoyed by married couples. Those who are members of singles square dance groups, and unattached members of clubs whose membership primarily is made up of married couples, will have you know that square dancing can be fun even without a regular partner.

In the past ten years many special square dance groups, catering to the "unattached", have sprung up around the world. Best known, perhaps, among these groups are the Bachelors and Bachelorettes with chapters in many cities.

"Square dancing is not nearly as restricted to married couples as it was 15 or 20 years ago," explained an attractive, middle-aged, solo dancer recently. "Today we're just as welcome at square dance conventions, at vacation institutes, and on square dance tours, as any married pair. In instances such as vacation institutes, where total attendance is limited, singles are usually accepted on the basis of an equal number of men and women so that all can dance. However, I've noticed that at many of these events it's not always the singles dancing with each other. Frequently one member of a married team may wish to 'sit one out', while the other member may be ready, willing, and able to keep dancing, provided a partner is available. On more than one occasion the single has saved the day."

Surprisingly enough, single square dancers predominate in some areas of the world. For many years in England the age of square dancers was lower than that of the average dancer in the United States. And sometimes

an estimated 75 percent of any given dance would be represented by unattached men and women.

The same holds true in Japan. In that country, where square dancing continues to grow in popularity the great majority of square dancers are singles.

So, this month we salute all you "Singles", young and old, who have found square dancing to be your type of activity! Here are the listings of some specialized groups catering primarily to unmarried dancers. Undoubtedly there are more singles groups than these. We welcome additional listings and from time to time we will bring this list up to date.

California

For information regarding Bachelors 'n Bachelorettes dances in Southern California contact Jay M. Metcalf, Regional Director, 1039 W. Edgeware Rd., Los Angeles 90026. Telephone (213) 623-6913.

Glendale Bachelors 'n' Bachelorettes square and round dance clubs, Wednesdays, 343 W. Arden, Glendale. For information contact Shirley Delaney 257-7390 or Ginney Pannell 247-8825.

San Diego Chapter Bachelors and Bachelorettes dance every Thursday, 8 to 10:30 P.M. at the Silverado Ballroom, Euclid and University Ave. Howard Taylor is the caller.

Colorado

Swingin' Singles dance 1st and 3rd Saturdays at the YWCA, 2222 14th St., Boulder. A program of rounds starts at 7:30 P.M., with square dancing at 8 P.M. Guest callers.

D.C. Area

Bachelor & Bachelorette Square Dance Club of the greater Washington Area dance every Thursday during the year (except Christmas) on the Main Concourse of the Pentagon Building in Arlington, Virginia, across the river from Washington, D.C. Dancing is from 8 to 10:30 P.M. and parking is provided in the South Parking Area of the Pentagon parking lot. Club caller is Jim Copeland, telephone 768-8544; Edna Falck is the club president and may be reached at 971-2343. This is an open club and guests are always welcome. Many out-of-town visitors enjoy receiving the "I square danced at the Pentagon" fun badge.

Illinois

Lawson Grand Squares dance at Lawson YMCA, Chicago Ave. and Dearborn St. in Chicago all year 'round. The evening is divided into segments, starting with a Round Dance Workshop, continuing with a Square Dance Workshop; "Fun" Squares and Rounds and an hour for the "die-hards." Contact Chuck Horak at 725-9208 or Harvey Williams at 935-8681, both in Chicago.

Indiana

Swingin' Singles dance each 1st and 3rd Sunday nights from 7 to 10 P.M. at the Union Federal Recreation Hall, 5646 East Washington St. in Indianapolis. Club caller is Jack Livingston with a variety of guest callers on the 3rd Sunday. During May through August

workshops are sponsored by the club on Thursday nights at the Union Federal Hall. Call 244-0492 or 787-3107 for further information.

Massachusetts

Swingin' Singles, with Art-T-Bow calling, dance every Thursday at the Italian Community Center Hall in Beverly.

Spares 'n' Squares square dance every 2nd and 4th Tuesday, with rounds on 1st, 3rd, and 5th. Archie Howell is the caller and the dance is held in Milton. Contact Archie at 344-3591.

Nebraska

Globe Spinners dance alternate Saturdays from 8-11 P.M. at 36th and Harney Sts. in Omaha. The caller is Earl Lewis. Call JoAnn Lewis, 331-4541.

Ohio

2nd and 4th Thursdays from 8 to 11 P.M. during the year find the Solo Squares dancing at Central YMCA (Hayes Hall) E. 22nd Street and Prospect Avenue in Cleveland. Frank Mayerske is the caller. Contact Bob Barresh, (267) 732-8816; Gordon Fisher (267) 944-5873; Helen Scengie (267) 631-4254.

Utah

Single Swingers dance every Tuesday at the White City Ballroom, 440 25th St., Ogden. Contact Joe Martinez, 317 26th St., Ogden.

Woodrow Wilson School is the locale for the Swinging Singles dance in Layton. Dances are held every Wednesday at 8 P.M. Seth White, 1616 Gentile, Layton.

ON THE COVER

IT'S HARD TO BELIEVE that only three short days ago our hero and heroine streaked into the Convention Hall full of energy, determined not to miss out on a single event. Now, it's 10:30 Saturday night — just thirty minutes to go. Our Convention goers have *taken in everything* — every panel, square dance session and round dance clinic. They danced and watched and afterpartied and now, in a state of near-euphoric bliss or stupor, they're doing what they thought they'd never do — *they're sitting out a dance!* Anyway, they still need a little energy to get back to the hotel and then tomorrow starts the trip home. *But man, it was fun!*



the Name of the Game is Total Involvement



AN ASSOCIATION may go through the formalities of setting up a Square Dance Week, of having the Governor, the Mayor, and the City Council issue proclamations to the fact, BUT that's only the beginning! To be truly meaningful, every square dancer, new old, and in between, every caller and teacher, every school youngster who enjoys his classroom square dancing, ALL need to be involved.

The One-For-One Program

With every square dancer playing a part in this year's September observance, your area will stand the best chance of complete promotional coverage. Church memberships will be reached, service clubs, business and social groups, members of city government, schools — virtually no area of the community will be overlooked.

With assistance from area associations, information sheets telling about this popular activity can be mimeographed or printed and handed out via clubs, classes and schools, to everyone presently participating in the activity. These instruction sheets can explain the area's goals to acquaint every non-dancer with what contemporary square dancing is all about. Perhaps the reverse side of the information sheet can feature a reproduction of the local mayor's or governor's official proclamation, so that bulletin boards in schools, in shopping centers — wherever people congregate — will display the official documents of this special week.

The best opportunity for total involvement is at the club level. Each club, by planning

some function during the week (or several) is in a position to profit by the campaign by attracting a bumper crop to the club-endorsed beginner class slated to start the week following the big observance.

Club members, ever proud of their own group, might be encouraged to wear their club badges on their civilian clothes during Square Dance Week. To help "explain" the badges to curious non-dancers, perhaps associations might make available to club members small cards worded something like this.

SQUARE DANCING

IS FUN

ASK ME

SQUARE DANCE WEEK

Sept. 20 - 26

Or perhaps a miniature reproduction of the full size Square Dance Week posters might be Scotch taped to the bottom of each club badge.

Reminder cards help tell the story to those who are a bit forgetful about times, places, etc. This could be done either at the association level or the club itself may wish to print up a quantity of business cards with reminders and information concerning the events of Square Dance Week. Each member, supplied with these cards can hand them out to those with whom they come in contact.

Some Helpful Hints

Among the many suggestions derived from last year's Square Dance Week, here are some that are particularly fitting to pass on to those promoting the event this year.

When putting on demonstrations and exhibitions, keep the tips fairly short so that your audience (particularly if it is a standing audience) may be verbally reminded of what they are watching. Long tips may be fun for the participants, but continuing motion without any explanation may scare away your prospects.

In cases of public appearances "play to your audience". Keep your dances simple enough that people will say to each other, "That doesn't look too difficult; I'll bet we could do it!" Encourage those doing the demonstration to dress intelligently. No need scaring people away with unattractive costumes or clothing that obviously is too expensive. Sometimes it is wise to prepare printed or mimeographed "hand-outs" that explain what people are seeing and give them an information number to call if they are interested in learning more.

If you treat these demonstrations as public relations "sales pitches", then be sure that you do have a good "closer" handy. Perhaps you can provide a table or booth where people can leave their name and address for a future mailing reminder.

Don't overlook your public library as a location for a display during Square Dance Week. You may want to provide copies of specialized square dance handbooks and other printed and illustrated materials for a table or bulletin board.

Tables set up with square dance costumes, pictorial arrangements of past club square dance events, books and articles on the activity

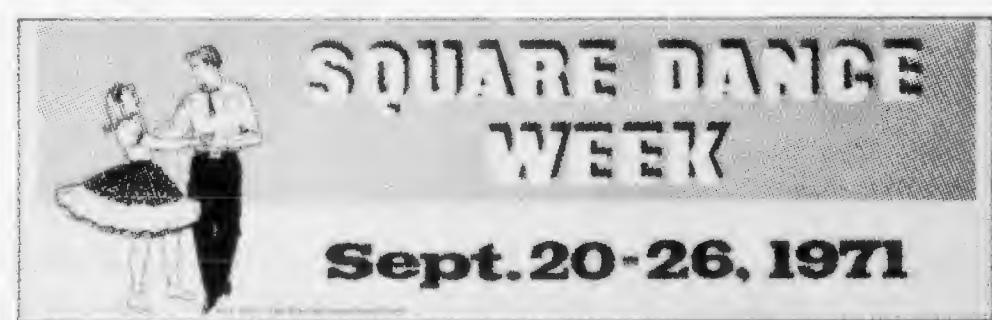


Personal Mini Posters tie each individual into Square Dance Week.

can be used to advantage in many locations.

Follow Thru

If you are fortunate enough to be given opportunities for public presentations of square dancing, be sure to follow these up with "thank you" letters. Newspapers, radio and television stations all appreciate a brief acknowledgment. And if you are thinking towards Square Dance Week as an annual affair, your consideration this year may pave the way to even more successful programs in the future.





The Sets in Order AMERICAN SQUARE DANCE SOCIETY

BEHIND THE SCENES — A REPORT ON MECHANICS

Late deliveries of the magazine continue to plague us just as they do other publications. We're particularly concerned about East Coast cities, where in some instances members of SIOASDS receive their copies of *SQUARE DANCING* as much as two weeks later than other members of the same club. Because *all* copies of *SQUARE DANCING* are mailed within a twenty-four hour period from a professional mailing house and all are again mailed simultaneously from the main Los Angeles Post Office Terminal, the indication, according to Post Office officials, is that the problem lies within individual local Post Office stations. In the past the magazine has been mailed from Los Angeles from 5 days to a week prior to the first of the month. Providing that everything is on schedule this month, this issue will be put into the mail on Wednesday, May 19th. We will continue to follow-up with letters and all possible action on complaints sent in to us. We're very sorry for the delays and equally sorry for the extreme increase in postage rates aimed at all Second Class mail.

Free-for-All with bob osgood

TO ANYONE INTERESTED in the history of square dancing, a collection of square dance manuscripts, textbooks, books of old calls, etc. is intriguing. Today, with literally dozens of texts available, it is difficult to realize that there was a time when very little appeared in print.

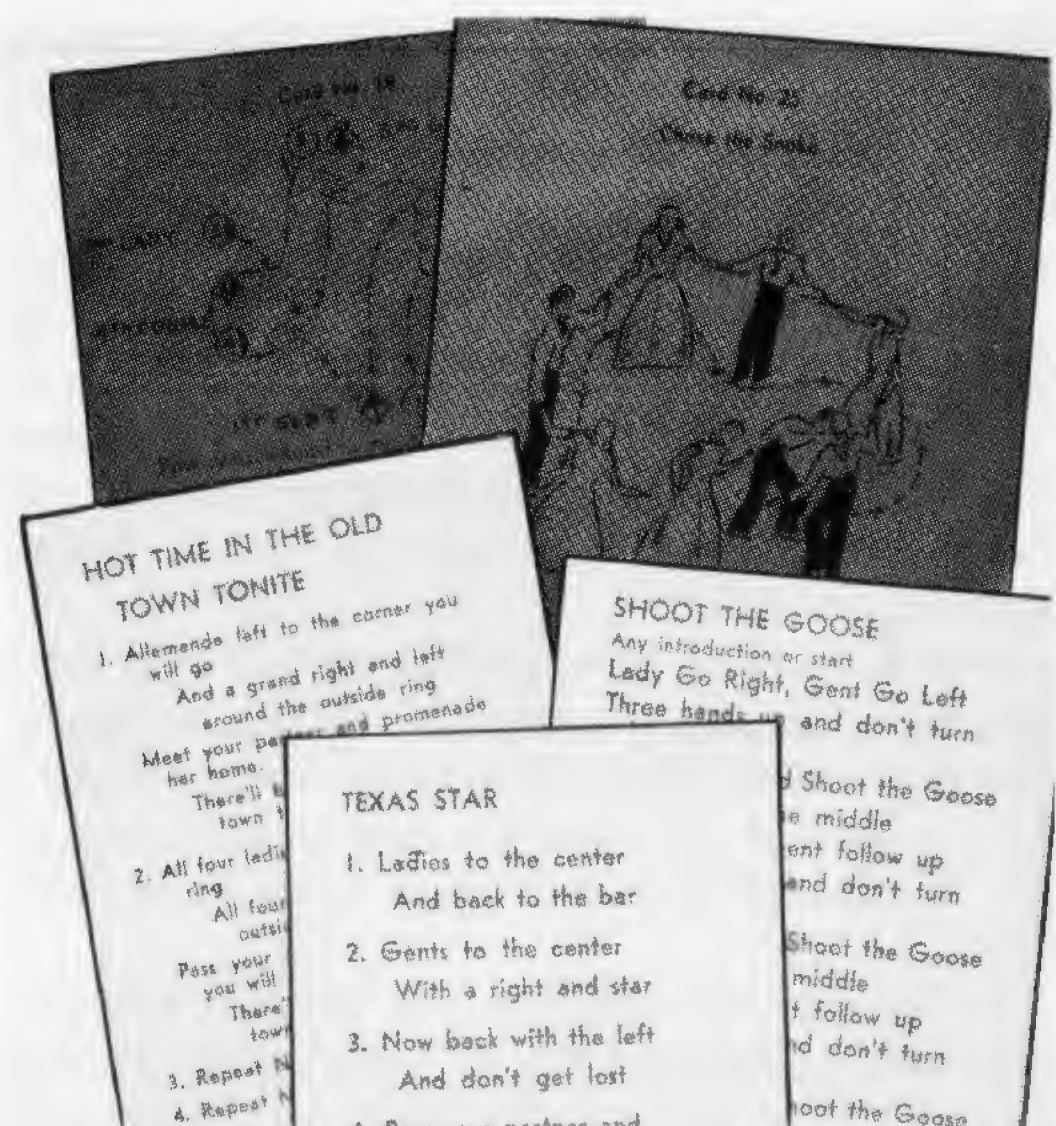
Perhaps the most common book for a caller in the early days was his own personal "little black notebook". We've started a collection of these and they are rare gems indeed. Each is in the individual caller's own handwriting. Sometimes diagrams or undecipherable bits of the caller's own shorthand are included.

One appealing pocket-sized book (2¾" x 4") was Allen's Ball-Room Guide. This collection of everything from dance instructions to tips on courtesy in the ballroom was a must for early callers and Masters of Ceremonies. With the 1900's came more and more printed volumes, until at the start of the contemporary American square dance revolution in the late 1940's, a sizeable collection of texts and callers' tools were readily available.

Cue cards, popular with many callers today, were the big thing in the early 1940's. A collection of several hundred cards, each one

bearing the calls and description of a different dance, were produced by Foster's Folkway Features in Denver, Colorado. Another collection of callers' cards, presumably produced about the same time, was the work of Don Leary in Minneapolis.

From time to time, Free-for-All will feature more about books on square dancing and how they helped to influence the activity.



Guide to Better Dancing



AT ONE TIME, any square dance could be distinguished by what "active" couples were doing while "inactive" couples stood around and waited their turn. In today's dancing, much of the time everybody is busy with the result that the terms *active* and *inactive* take on different meanings.

In contemporary dancing the job of the so-called *inactive* is just as critical as that of the persons to whom the call is directed. For example, the call "Heads pass thru, separate, go around one, go into the center, pass thru, split two, etc." tells only two of the couples what to do. The other two are faced with the responsibility of not simply standing in place like a couple of pylons, but of *moving out of the way* in order to complement and ease the motions of those following the calls. As the couples go around them, the inactives move slightly forward, then separate as the actives move between them.

When the inactives are actually involved by contact and thereby become active along with the others, they take their cue for direction and speed from those already in motion. A good case in point is with Centers In and Cast Off.

As an example let's say that two couples facing in the same direction are standing one behind the other. Let's assume that the couple in the rear is the "active" couple — already in motion. As they move forward to split the other couple, the couple in the lead steps slightly apart in anticipation, and this motion fulfills the call Centers In. With the lead couple now split and forming each end of the four person line, each end person becomes the hub or center of a three-quarter (270°) turn. With the outside person turning in place and a person in the center moving with him in a forward direction, the center dancer sets the speed and the two turn as a unit.

A problem arises when an impatient pivot dancer on the outside of the line, fearful of getting too far behind the caller, actually starts the turning movement before the Centers In movement has been completed and contact made. Or, once the contact has been made and impatient still, the pivoting person

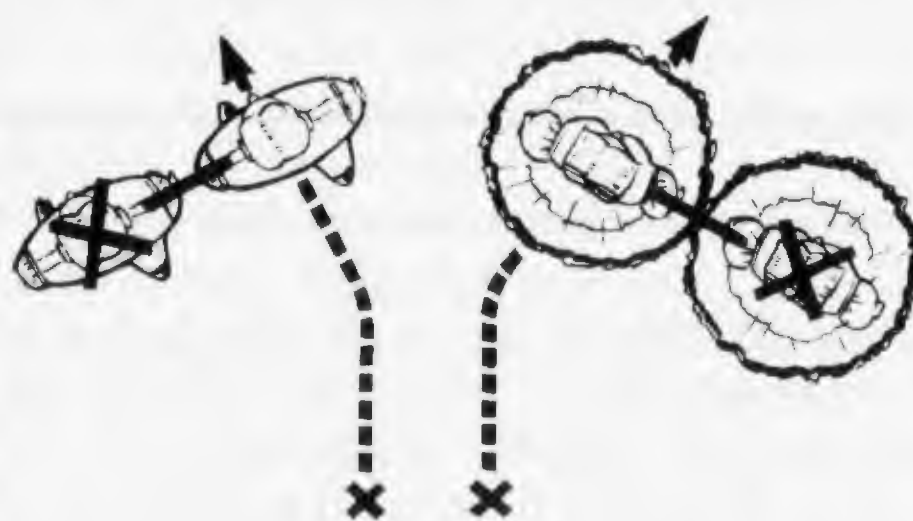
takes it upon himself to set the speed of the turn. Instead of counting out four steps which would make it easy for the person traveling the greater distance, he spins around in one or two steps resulting in a rough, jerking motion.

Dancing in a square with seven others is a constant situation of complementing and compensating. It is just as important to know what to do when the calls are not directed at you as it is to know what to do when they are.

DRILL MATERIAL: Practice this with two couples, one standing behind the other. The lead couple separates slightly. The couple behind moves forward between the couple in front and makes a forearm contact with the person on the outside. This forward motion carries them around this pivotal point. Those holding the pivot spots must be "patient" and allow the person from behind to set the turning pace for the three quarter Cast Off.

CONSIDERATE SQUARES

CENTERS IN AND CAST OFF



Having moved forward to split the couple ahead of them, the trailing or active couple moves into a line of four. With the outsides holding the pivot, each half of the line wheels three quarters of the way around.

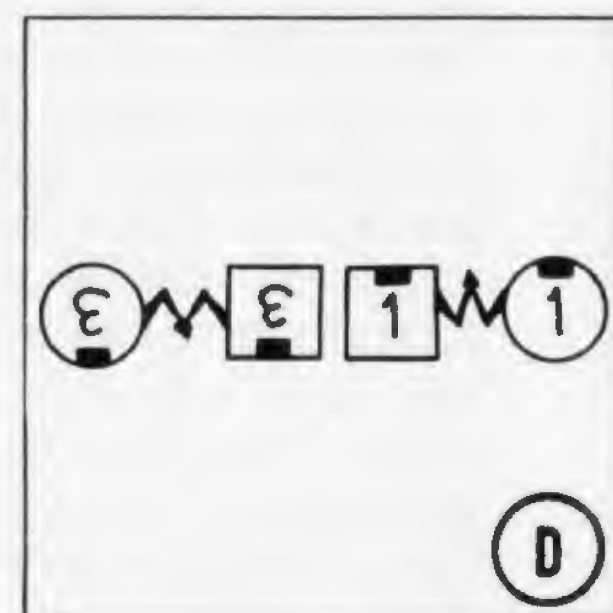
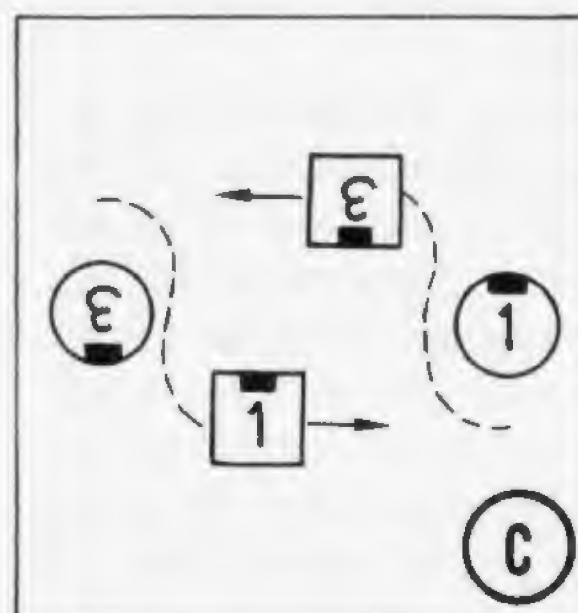
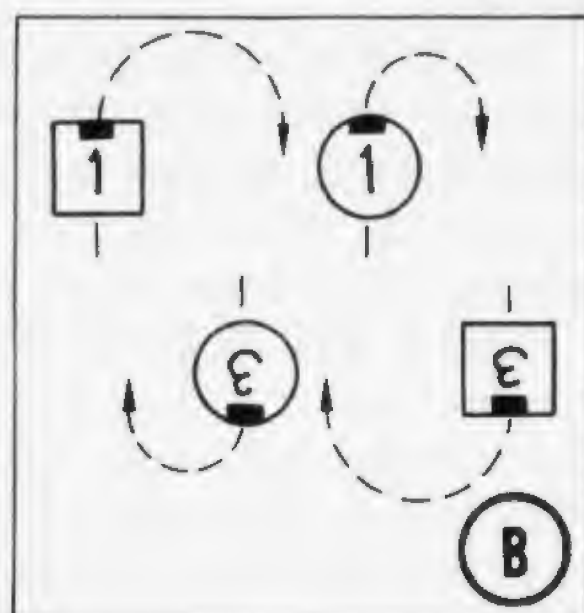
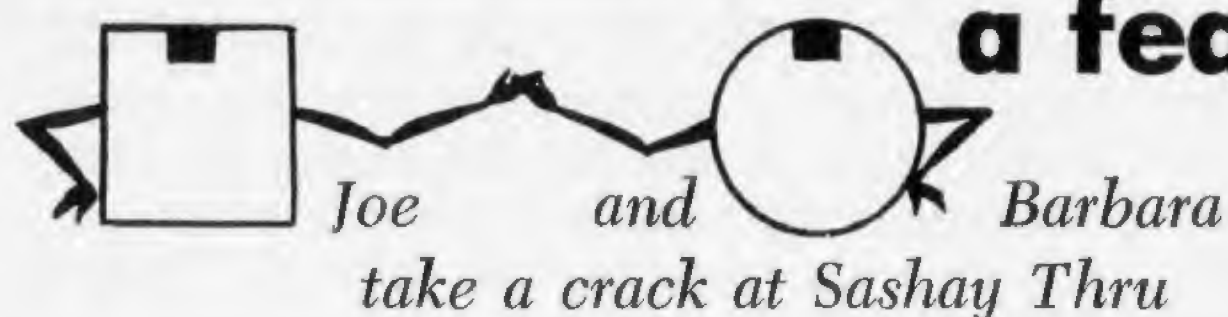
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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

TAKE A GOOD LOOK

a feature for dancers

(and for callers, too*)



JOE: I don't know about you, but I find that I get along best in a square if I mentally talk to myself as I'm dancing. This is particularly true in a fast-paced hash series where the caller tosses in everything in the book. I say to myself as I'm promenading, "Joe, you're couple #1." Or, if the caller calls a square thru—five hands, I find myself counting, "One, Two Three, etc."

BARBARA: I've always been a bit suspicious of Joe when he begins talking to himself, but seriously I do the same thing. I feel that the lady has more responsibility, perhaps, than the man, mainly because she's changing constantly from a head man as her partner to a side man, and her stopping spot depends upon the alacrity of her male partner at any given moment. Many is the time when I have had to remind myself, "Barbara, you're now with man #2; you'd better be ready to do something positive in the event that he forgets where he is."

JOE: There are quite a few times when a new call comes out, is taught to us once and then is not used for a while, only to be sprung on us by friend caller when we least expect it.

BARBARA: This happened to us last Tuesday night when the caller called Sashay Thru. That's one movement that's very uncomplicated for the lady, but there's always a moment of panic when I try to remember what

I'm supposed to do.

JOE: Under a normal set of conditions, where one couple faces another (A), each dancer does a do sa do with his opposite (B). I might remind you that if you do anything but a flat back-to-back do sa do, you're in trouble. As the do sa do is almost completed and the two men are in fact passing right shoulders as they back up in the center of the square, they do a nose-to-nose sashay, sliding to the right in front of each other (C) and end in a two-faced line of four (D).

BARBARA: I think the main thing I'm saying to myself during all of this is that the sashay doesn't affect me—unless, of course, the partners have been reversed ahead of time, which would mean that the ladies would be in the center.

JOE: I'm telling myself the thru part is the do sa do and *then* I do a half sashay in front of the other man and end up in a two-faced line with my partner once again. Of course, I know we could accomplish the same thing by veering slightly to the right and stepping forward to a two-faced line of four, but under different circumstances the movement gets a little more complex and Barbara and I think it's fun.

***Callers:** You'll find some special drill material on Sashay Thru on page 59 of the Workshop section in this issue.

The Dancers

Walkthru

Here's a TIME SAVER for square dance Travel

JOHN AND LORRAINE MELROSE of Walnut Creek, California, are active square dancers. They enjoy full participation in their home club program as well as traveling near and far to clubs, festivals, conventions and square dance vacation institutes. To simplify their departures, Lorraine made a check-off list of things to do and to take and ditto'd many copies. Now when it comes time to pack, all she has to do is pick up a list and follow it through.

If a person does travel to square dance events frequently, he may have a mental list of what to take with him each time. However there's always a chance of forgetting something and arriving at the scene minus some item which just might take the edge off the anticipated fun. Or a person might find himself in that enviable position where the boss

unexpectedly says, "Take next week off, Jim; you deserve a bonus vacation." And, happy thought, that week (or weekend) jibes with some special square dance activity. Now the only hitch is to get everything ready in a few hours time and be on the way. With a check-off list, no need to worry about leaving something behind. Peace of mind at the beginning of an adventure may make quite a difference to the frame of mind a person has when he reaches his destination.

So here is a sample of the Melrose's check-off sheet. We've eliminated some of their personal requirements and undoubtedly there will be some items not listed which would be necessary for your particular needs. But the general idea seems to be a well-planned time-saver that could end much waste motion of thought and energy.

<u>HIS</u>	<u>HERS</u>	<u>SQUARE DANCING BOTH</u>	<u>GENERAL</u>	<u>HOUSE CHECK</u>
underwear	lingerie	dresses	camera, film, flashbulbs, etc.	stop newspaper
socks	stockings	petticoats		someone to pick up mail
handkerchiefs	peds	pettipants	radio	stop milk delivery
		slippers	binoculars	someone to feed pets
shirts	head scarfs	camisole top	maps	
pants	dress shields		paper & pencil	notify neighbors
jackets		jewelry		
sweaters	dresses	necklaces	iron	set automatic light timers
		earrings	iron board	check all doors and windows
p.j.'s	sweaters	tie clasp	clothes rack	
robe	coat	collar points		lock garage
slippers		badges	sewing kit	set air-conditioner
	nightgown		scissors	set furnace
toilet articles	robe	pants	can opener	
medications	slippers	shirts	coffee pot	someone to water garden
		boots		
shoes	cosmetics	ties (and hanger)	extra hangers	check finances before leaving
	shower cap	belts	rain gear	
	hairbrush	jackets	travel clock	
	curlers	stoles	shoe shine kit	
	net, etc.		laundry detergent	
	shoes		clothes brush	
			knitting	
			book to read	
			car window cleaner	
			square dance flag for car	

on the subject of

a Square Dance Wedding



NOW AND THEN someone will write and tell us of a happy occasion when a wedding has been held for two people who met through square dancing. And sometimes such joyous occasions include a square dance as part of the celebration.

Last November a bridal shower was given at a regular club dance of the Port City Squares of Oswego, New York, in honor of Ronald Archambo and Alice Skinner, who were married the following week. Charles and Bernice Sabin, club members, presented the following original Square Dance Wedding Ceremony as part of the entertainment. No sacrilege was intended and the sincerity with which the activity was presented made it a memorable and happy event for all concerned.

The script might be adapted to fit an appropriate time for others where the square dance members and club are a close-knit family.

☆ ☆ ☆

Dearly Beloved, we are gathered here in the sight of Port City Squares and in the presence of these dancers to join together this man and this woman in the Matrimony of Square Dancing, which is an honorable estate, instituted by American Square Dancing and signifying unto us the mystical union which exists between a couple and his set.

American Square Dancing is a national institution; it is therefore not to be entered into unadvisably but reverently, discreetly, and in the fear of the caller. Into this sacred activity these two persons come now to be joined.

And the caller said — it is not good that man should dance alone — I will find him a partner fit for him.

From the beginning of Square Dancing, the caller proclaimed male and female are no longer two but shall be joined as eight. What

therefore the caller has joined together let no one put asunder.

Entreat me not to leave you or return from following you. For where you promenade, I will promenade; where you backtrack, I will backtrack. Your square shall be my square and your caller my caller. Where you weave, I will weave and there will I be home. May the caller do so to me and more also if ever "Arky's" part me from you.

Marriage in Square Dancing is a joyous occasion. It is connected in our thoughts with the magic of all eight hands joined in a circle with both husband and wife Starring. This sacred activity was handed down from the beginning to support social order and to provide that through well-ordered sets, Spin the Top and Barge Thru might be transmitted from one age to another.

A square dance marriage relationship has been emphasized in local, state, national and world circles. They have thrown their approval and safeguards around it, thus making it an estate not to be entered upon lightly, but reverently, with a sense of its significance.

One of the secrets of a happily wedded square dance life is learning to have consideration, each for the other, in making due allowances for promenading the wrong way, not stopping, not slowing down, and other shortcomings and characteristics of others. These may be inspired and brought out by patient forbearance and strong faith in the other three couples in your set.

Love cannot exist simply by Right and Left Thrus and Allemande Lefts; it must be nourished by Casting Off, Facing In, and Weaving the Ring. Joy in Wheeling and Dealing, Cross Folds and Oceans Waves is an absolute assurance of a happily wedded square dance

couple. The true husband and wife find the greatest secret of happiness and their own highest satisfaction by Balancing Up and Back, Passing Thru and Going all the Way Around in harmony.

If there be now no cause which should prevent your lawful union, you will please indicate your desire by joining your hands in a set.

Do you Ron, take Alice, who is now on your right, as your true and lawful square dance partner? Do you promise before these witnesses of Port City Squares that you will See Saw your pretty little Taw; that you will Coutesy Turn her, Look her in the Eye and Pull Her By, and do you further promise you will no longer Swap, Exchange, Change, Substitute, or Trade Partners as long as ye both dance?

Do you Alice, take Ron, who is on your left, as your true and lawful square dance partner? Do you promise to always be his Right Hand Lady, to Box the Gnat, Swat the Flea and Backtrack as long as ye both dance?

Do you mutually promise in the presence of Port City Squares as witnesses that you will at all times and under all circumstances Square Up and Go on the Next as becometh square dance partners?

Ron, will you please pin this badge* on your partner and repeat after me: With this badge I take thee Alice as my square dance partner.

Alice, will you please pin this badge* on your partner and repeat after me: With this badge I take thee Ron as my square dance partner.

Having now mutually pledged the vows of square dancing, you are to be henceforth one and undivided partners and to see that a square joined together never breaks down.

It now becomes your duty to delight each other and all of this club by dancing a tip.

**Special badges in the shape of a wedding bell were used.*

YOUR ATTITUDE IS SHOWING

A few simple rules of courtesy — remembered and practiced — will go a long way in making the new square dancer become a permanent part of the activity. And conversely, nothing will discourage him faster than the neglect of such courtesy.

Those who are experienced dancers might recall how easily a newcomer may be embarrassed. A mistake in a square may be easily laughed off by the oldtimer, but it may be a major feeling of guilt to a beginner. Such a situation can be passed over gently, with good humor, rather than a glare or a remark which makes the new dancer want to sink through the floor.

Make him feel welcome, wanted and needed, and in a year or two he may be in a position to pass along this attitude to the next crop of beginners.

BADGE OF THE MONTH



Some five years ago a new square dance club formed in Summerside on Prince Edward Island, Canada. The location played a major part when the group selected a name and badge design.

The island in green is outlined with blue water. A lady's slipper flower (Provincial flower for P.E.I.) is growing out of the island with charming pink blossoms and green leaves. And from this flower the name of Lady's Slipper Squares and the club colors of pink and green were chosen.

This reproduction of the badge does not show a tiny star to the left of the letter P, but this star on each club badge indicates the location of Summerside on the Island.

The club members extend a cordial invitation to all to "dance in and see them" any Friday evening.

SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

IT'S CONVENTION TIME

"I DON'T KNOW WHERE MINE IS. LAST TIME I SAW HER WAS YESTERDAY NOON, JUST BEFORE THE FASHION SHOW..."



*"...WHO HAS TIME TO DANCE?
...WE'VE BEEN PICKING UP
SAMPLES AT ALL
OF THE BOOTHS..."*

THANKS TO

Mary Jensen
Seattle, Washington

We invite you to send in your suggestion for a scene in the Square Dance Diary.



The View from Here

Jim Schnabel, Alexandria, Virginia

THAT SOMEWHAT WILTED Pennsylvania Dutch aphorism, "The hurrier I go the behinder I get," comes uncomfortably close to describing the situation we are facing today with regard to the education and assimilation of new dancers into our square dance clubs. Somewhere along the line we have been mousetrapped. As the mounting pyramid of new figures rises skyward, as our clubs become more and more proficient, and as the state of the art becomes more complex, the ability of the caller to train dancers to club level within a reasonable time frame and the ability of our clubs to absorb new dancers smoothly shrinks in proportion.

The maturation process, in square dancing as in any other skill, is a direct function of time and experience. No matter how dedicated the instructor and no matter how much help he has, it is not possible today to bring the average dancer from rank beginner to full club level dancing ability through class instruction alone in a single season. And yet we need to bring these graduate dancers into our clubs each year. We have to give them a chance to get their feet wet without dropping in over their heads. It is in failing to do this that we lose far too many dancers. Only if the club members can be educated too and made to realize that the long range goal is more important than the immediate enjoyment can we hope to cut down on new dancer wastage. When new dancers are brought into a club the caller is going to have to drop back a little and the club members are going to have to turn their tolerance knobs up to full again.

The pattern of the past five years, at least in the Greater Washington, D.C. area, holds some provocative material for thought, if not some downright ominous portent, insofar as new dancers are concerned. Our square dance structure in this area rests solidly on a foundation of more than 100 square dance clubs — mainly "membership" clubs. There are open clubs and open dance events, but they would



The New Dancer And Club Membership

not exist without the membership clubs. The constant problem for all our clubs is to keep a sufficient membership to pay the piper and to remain viable. When you get right down to it, the other little problems such as "level" of dancing, programming, etc., are only incidental to maintaining an adequate supporting membership. An added complication is that the population in the Washington area is transitory, with a high percentage of dancers — military and government employees — transferring to other parts of the country or overseas each year. They are replaced in part by others moving in, but the time lag between the arrival of square dancers and the time they find a club or clubs is often a year or more. (That's another story and another problem.)

One Answer

Our area's answer to the problem of membership has for many years taken the form of dozens of new dancer classes each year, supported by the clubs and by our area square dance organizations. This has been a successful response and the backbone of our clubs comprises mainly dancers who have been trained by local callers. But get this. Increasingly for about the past five years, dancers have completed courses of instruction, learned to dance reasonably well — then have completely ignored the clubs and not joined anything. We never see them again. Unfortunately, these are not isolated instances and are occurring with growing frequency.

To cite a concrete example, this year four clubs in the area joined together to support a single large beginners class. Through their efforts, which were tremendous, 16 squares of new dancers enrolled for the course. Their support continued through the lesson series, with club officers and interested members attending nearly every session to learn to know the people, to help with registration, refreshments, and in other ways. Sometimes there were nearly as many experienced dancers as

new dancers at the class and the result was, despite what many predicted, a smooth operation, an ideal learning situation, and a highly satisfactory rate of learning progress by the class as a whole.

Because of weather conditions and school regulations in our area (we dance almost exclusively in schools) the square dance season runs from September through May each year, with open dancing filling in the summer doldrums. This allows time in one season for around 30 weekly lessons. In order to allow class members to join clubs before the season ended, the class was given diplomas at the end of March with only 24 lessons, but with the explicit understanding that they would continue to attend post-graduate classes through the end of the season, for a total of 32 lessons. They were urged and enjoined through every means known to man to join the club or clubs of their choice immediately in order that they might enter the "system" and be ready for summer dancing and next year's club dancing. Less than half of these new dancers have done so at this writing. They have missed the whole point of taking lessons. And unless they do join before the season ends, the odds that they will stay in square dancing are not very great.

The Reluctant Graduate

A few of these people freely admit that they have not joined clubs because they do not wish to pay class fees and club dues simultaneously. Some say they cannot spare more than one night a week for square dancing but will join when classes are over. They may be rationalizing but we hope not.

The new dancers we are most concerned about, and they are in the majority, are those who have not joined because they are afraid of the clubs. They are fearful that they are not ready for club level dancing. The gap between class and club looks too wide. They have been exposed to club dancing as guests of the clubs on several occasions during the year. I'm told that a good many of them came back to class gun-shy, apparently having been put down by club members too short-sighted to put up with new dancers' mistakes. The job now, in addition to boning them up on the more difficult movements, is to restore their confidence and to convince them that they are ready, that all they really need now is to bite

the bullet and join up. I am hopeful, as are all those who have worked hard with the class this year, that many of these reluctant graduates will join clubs before the season is out — if only to avoid more concentrated arm-twisting.

What About the Future

But what about next year's classes. And those the next year, ad infinitum. Each time we add a new movement to our square dance repertoire we automatically lengthen the curriculum of new dancer's classes and raise the club entrance standards. In the past dozen years we have seen Square Thru, Wheel and Deal, Star Thru, etc. introduced. As a result we have also seen square dance lessons lengthened from eight lessons to 16 lessons, to 30 lessons and upward. It is entirely possible that one of these days we are going to reach a point of diminishing return.

But certainly we should not stop accepting good new movements. And just as certainly we are going to continue needing new dancers in our clubs each year. Several solutions to the dilemma are already in training in our area. Some callers are extending the length of the training season, continuing into the summer months in air-conditioned halls. Some are revising their lesson plans, eliminating figures and movements that are little or never used. Some are lengthening the instruction periods from two hours to three hours. Others are forming clubs directly from the class. None of these by itself is an ideal solution; each has its obvious disadvantages. It may be, however, that some combination of these innovative measures, plus some not yet thought of, may smooth out the new dancer problem.

Need For Compromise

But as for now, instead of relying on "muddling through", what is really called for is intelligent compromise on several scores. First, the experienced club members are going to have to accept the fact that toward season's end when new graduates enter the club there will be a perceptible change in the program. They won't be challenged by the dancing as much as they were in mid-season. They'll face another challenge — that of smiling and remaining courteous while dancing in a friendly fashion with new club members whose reactions are not so sharp as they soon will be.

(Please turn to page 84)

ATTENTION ROUND DANCE CONVENTION GOERS

ONE OF THE TRULY potentially productive portions of recent nationals have been the standardization committees who have endeavored to reach certain conclusions for the benefit of round dancing as a whole. The session slated in New Orleans this month is, in particular, one of great interest. One of the major topics facing the group this month will be the suggestion of changing the standard form of round dance cue sheet writeups to a new form.

It would seem that a major decision of this type that might affect all of round dancing, the various publications that reproduce round dance writeups, and the many record companies that are constantly releasing new rounds with cue sheets, is a matter for more than just a few representatives to decide for the entire activity.

We heartily agree that any discussion that cuts across state and regional borders can come up with some good suggestions. However, we feel that once these suggestions have been reached that they are no more nor less than suggestions, that they should be passed along to the various round dance associations, publishing companies, recording companies, and individual round dance leaders for a deeper and more thorough study. At no time should just a few individuals and just a partial representation of square dancing's great leadership attempt to dictate to the activity as a whole.

Frank Hall, President of the Round Dance Teacher's Association of Southern California, one of the many fine groups active today, suggests the possibility of the formation of some sort of council of Round Dance Teacher's Associations for the purpose of exchanging ideas and comments. Because of the expense of travel and the probability that all association presidents or qualified representatives might find it difficult to get together in person, the whole thing might be worked out regionally with liaison affected by written communication. If such a project were undertaken, it might not be impossible for such a recognized group to hold its meetings at national conventions in the future. But, only through something of this sort that would insure complete and authorized representation of all the groups would decisions made by such a group be truly representative. It would be interesting if this subject might be covered in New Orleans and perhaps areas not represented at that meeting may write to Frank Hall, 1912 W. 91st Place, Los Angeles, California 90047, or to various leaders who will be at the national.

—Editor.

Round Dance Memories We Treasure

by Frank and Carolyn Hamilton, Laguna Hills, California

● It is difficult to select "the highlights" from our wonderful experiences during 28 years of square and round dancing around the U.S., Canada, and in several foreign countries. We hope this partial list will bring back to some of you readers memories as pleasant as are ours.

1943: The awakening! Our very first square

dance evening in Pasadena. — 1946: Called for my first S/D group, initiating an avocation to continue for 15 years until we went full-time rounds. — 1949: First of our inspiring Pappy Shaw COLORADO SPRINGS INSTITUTES. Square and round dancing's "finest hours" with Shaw's young Cheyenne Mountain Dancers in Hollywood and Pasadena. Carolyn and I started, in Pasadena, what was prob-

ably the very first all-round dance group anywhere.

1951: Danced at Bob Osgood's first ASILOMAR DANCE VACATION with the Maxhimers and Garretts as R/D leaders. — 1952: First of our 20 years as R/D instructors at ASILOMAR (where we introduced *Neapolitan Waltz*). — 1953: First National S/D Convention in Riverside, Cal. (Maxhimers, Hamiltons and the Texas Knapps on R/Ds). Our first dance Tour with 17 workshops in the northwest. First of eight printings of my book *American Round Dancing*. — 1954: Our first Canadian and eastern tours (Akron, W.D.C., Detroit, Houston).

1955: First year at Brundage's PAIRAMA and FUNSTITUTE at West Point (we spent most of the time on *Moonbeam Waltz*.) Michigan S/D Association's INTERLOCHEN. First of So. Cal. R/D Teachers Roundups in Glendale and Long Beach with over 250 couples at each (Maxhimers and Hamiltons as chairmen). — 1956: First of our 10 annual DAYTON R/D WEEK-ENDS. Teaching G.K.W. Mixer to over 400 couples of SQUARE dancers at Florida S/D Convention.

1957: First of our 10 annual DANCE A CADE VACATIONS in Annapolis, with our partners Joe and Es Turner (126 couples for *Think, Heavenly Night, Lingerin Lovers*, and *Naughty But Nice*). The Atlantic Convention in W.D.C. Our first over-seas Tour, with Jay and Helen Orem of Sets in Order, calling and teaching R/Ds in London, Paris and Mannheim. — 1958: Kentucky National S/D Convention (best programming and participation of any R/D panel-clinics we have seen).

1959: First of 5 years with Long Beach, Cal. basic R/D classes (ranging from 80 to 120 couples for each twice-a-year course — for some kind of a record!) First of many wonderful sessions at KIRKWOOD LODGE in Missouri. Our first Toronto Convention. — 1960: Our R/D TEACHERS INSTITUTE in Bedford, Pa. First of our own six PRUDHOMME'S CANADIAN R/D VACATIONS (135 couples) and first of our eleven California HACIENDA HOLIDAYS with the Richards, Leons, and Woodhams. Our first R/D Festival in Emporia, Kansas.

1961: Our first at the fabulous W.D.C. Spring Festival. The Detroit National S/D Convention (teaching *When Lights Are Low*

Few people in today's dance program have had a more sparkling and varied career than have Frank and Carolyn Hamilton. Since their retirement a year ago, we've been after Frank to recount some of the highlights in their busy life, and here as a rundown of 28 years in the square and round dance field, are some interesting accomplishments. Perhaps some of these will bring back memories to you.— Editor.

to over 700 couples — the largest teach-group ever, anywhere). Our R/D TEACHERS INSTITUTE, Detroit, in Botsford Inn which Henry Ford built just for his "old time dancers." — 1962: The delight of working with the Mace's beautifully styled dancers in Ottawa. First printing of my book the *Roundance Manual*. Our longest Tour — thru the south and east (introducing the Arnfield's fabulous classic *Dancing Shadows*).

1963: The inspiring turnout of over 200 capable and enthusiastic couples for our Sharon, Mass. Workshop. — 1964: Full house at the Turner's ROUND A CADE in a snowstorm in York, Pa. First of our 10 Hawaiian Tours for dancers. At PRUDHOMME'S CANADIAN R/D VACATION watching the Chaffees teach and DANCE *Twelfth Street Rag*; and being one of over 120 (out of 176 couples) dancing, without cues, Walt Woodham's favorite *Kiss Waltz* in memory of this long time friend and dance associate.

1965: Our busiest and final year "on the road." Another 200 couple New England workshop in a blizzard at Northampton, Mass. Scandinavian Tour with the Osgood group (dancing in Denmark, Norway, and the European S/D Convention at Frankfurt). — 1966: Our last year at DANCE A CADE with a full house for its 10th anniversary. — 1967: With the Osgood Tour group to Europe (dancing at Heidelberg Castle, the European S/D Convention, Madrid, and London).

1968: Escorted the Osgood South Pacific Tour group, dancing in Fiji, Australia, and New Zealand. Retired from our last home group, "Rounders Club" which we had led for 18 wonderful years. — 1969: WINTER ASILOMAR with the Stotlers handling the rounds while we conducted the first western R/D TEACHERS COURSE. Our 9th and 10th Hawaiian Tours with our dance friends. Moved

to Leisure World at Laguna Beach, Cal. to begin the "new life." — 1970: Re-learning how to SQUARE dance after too many years of being too busy for this wonderful activity.

1971: Best WINTER ASILOMAR yet. Coming up — our own TRAVEL ADVENTURE '71 to Portugal, Spain, Italy and Austria with 38 couples of dance friends and assisted by our favorite travel companions, Bob and Becky Osgood. Then back to the good life at Leisure World and our summer home at Lake Tahoe — with tremendous memories of 28 years well spent.



Dick and June Stouch — Hebron, Maine

DICK AND JUNE'S BIOGRAPHY reads like a travelogue. Born and raised in Pottstown, Pa., they attended the same Junior and Senior High Schools but did not meet until dance class (tap and ballet) about 1938. They were married in 1945 while Dick was in the USAF.

Their introduction to square dancing came while stationed in Dharan, Saudi Arabia, learning to dance to records with the Dharan Hoedowners under the capable direction of George McNett. While on leave to Wiesbaden, Germany, they danced to their first "live" caller and also got their first glimpse of round dancing by George and Maizie Poole — they liked what they saw.

Assigned to Nellis AFB in Las Vegas, Nevada, they continued dancing squares and rounds. They were introduced to such leaders as the Osgoods, Hamiltons, Richards, Chaffees and Woodhams through dance vacations at the Sets in Order Asilomar and Hamilton's Hacienda Holiday Institutes.

Dick and June's first fling at teaching came in 1964 when they began teaching basics at a square dance club in Las Vegas. January, 1965 found them transferred to Shaw AFB in South

Carolina where they continued to teach at square dance clubs. Then in 1966 they started their first round dance class at Sumter.

After completing 26 years of service in the Air Force, Dick retired in 1967. A number of summers spent vacationing in Maine convinced them that this was where they wanted to make their retirement home.

At the present time the Stouches conduct several basic round dance classes, as well as teaching two groups at the intermediate level. In addition to teaching, Dick cues rounds for three square dance clubs in the area. June assists in cueing and teaching when needed and both believe in stressing quality and styling in their lessons.

They are members of the Area Coordinating Council of Round Dancers (ACCORD) and have assisted in the round dance program for the New England Convention held in Portland, Maine in 1969 and 1970.

ROUND DANCE STYLING



**TAMARA
POSITION**

Partners face in the opposite directions with R hips adjacent. The M's R arm crosses under the W's R arm and with his R hand holds the W's L at the small of her back. M's L and W's R hands are joined and with elbows bent are held in front and at head level of M. Many times the arms in front are moved slightly toward the W which gives a window effect and partners may smile at each other thru the window.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMER. SQUARE DANCE SOCIETY

• Chapter nine



Introducing Styling

This chapter deals with the importance of teaching the basic movements correctly and with proper styling.

TEACHING A PERSON THE BASICS OF SQUARE DANCING is one thing. Teaching comfortable dancing and correct styling is something else. It's not just a case of pouring in as much information as possible and hoping that a good portion will stick. It's providing a foundation that the student dancer can rely on as long as he dances.

In the early days of square dancing, before modern public address systems were available, *everybody* learned the calls, dancers as well as callers. Sometimes the number of dancers was so great that not all could hear the caller as he shouted out the calls, so folks memorized the routines.

Today's square dancing is largely extemporaneous. It requires that a certain number of basic movements be learned and understood by the dancer. As each new movement is introduced progressively, the dancer learns where he must be in order to start the movement, where he is at each step during the movement, and where he is when the movement is completed. Then, as he practices more, he discovers that he can do the movement successfully from different setups.

Before the contemporary form of square dancing spread across city and state boundaries and from one country to another, there were many different styles of dancing. Some of the well known movements, although called by the same name, had little resemblance to each other. This meant that frequently it was difficult for dancers from different areas to dance together. In itself, each style was simple enough to do and pleasing to watch. But, when dancers were brought together from several areas and each danced his own thing, the *cooperative togetherness* that is so much a part of square dancing completely disappeared. It was only through the concerted efforts of a number of callers who set out to standardize a style of dancing, that a uniform standardization resulted. Today, caller/teachers interested in providing their dancers with movement and styling knowledge that will allow them to dance comfortably with other dancers anywhere in the world have guidelines.

Today there is a correct style for doing each movement, and in the very beginning at the first night of a learners class, the caller will begin to teach this styling. He may say, "Everybody in a big circle. Each man has a lady on his right side. Join hands — men, palms up, ladies, palms down. Now, with the music, just walk to the left — circle to the left.

The caller's first words to his dancers are those of correct instructions with an end result of considerate and comfortable dancing. *Placement*: The man always has his partner on his right side. *Hands*: Started this way, the men will always remember to extend their hands palms up to the ladies. *Movement*: If you give

the command to circle to the left on the last beats of a phrase of good square dance hoedown music, the new dancer will automatically move out on the first beat of the next phrase. He is moving to music. *He is dancing.* All movements in this activity should be done with great consideration for the musical accompaniment.

What to Teach Now — What to Smooth Out Later

In the beginning, the dancer is often like a new colt, just discovering his feet. It takes longer for him to promenade around the square, to circle to the left, or to learn any movement for the first time. He has not yet geared himself to *think* like a square dancer. The majority of the early movements will not require a great deal of styling. Oh, you'll want to come back from time to time to polish up a waist swing, to remind the dancer not to *roll* as he does a do sa do, but many of these are finishing touches. The only way to teach a swing in the beginning is to teach it correctly. Avoid coming back later for a change of signals which require the dancer to un-learn a movement and then learn it again, correctly.

Show and Tell

During class and sometimes when presenting a new basic, the demonstration of *how it is to be done* can save a great deal of time. Perhaps your calling-teaching technique has allowed you to develop *picture words* that describe many of the preliminary movements in a large circle. The teacher may find it advantageous to move into the center of the circle, and as the dancers watch, the instructor will do the movement and then ask the dancers to do it along with him.

MISTER CALLER — HOW SMOOTH A DANCER ARE YOU?

It's been said that some of the finest swimming coaches or golfing pros are not themselves outstanding participants in their field. They simply have the knack of instructing others. In square dancing the caller/teacher should be accomplished to the point where he can set a good example for his students.

Before ever picking up the microphone to call or teach, the prospective caller should analyze his own dancing. If he hopes to turn out good dancers who will stay with the activity and be a credit to him, he should allow sufficient time prior to teaching a class to develop his own proper styling habits. In square dancing the teacher must set a good example in everything.

As part of the caller's homework for presenting each new basic movement, the teacher must be completely familiar with the correct styling, where the hands go, how many steps are required, where to face at the beginning of the movement and where to face at the completion. The great difference in the style of early square dancing and square dancing as it is today is the attention paid to the ingredients rather than to the combination of movements that make up a complete dance. As the dancer learns each of the basic ingredients correctly he will be able to follow any caller who calls descriptively and uses good timing through any combination of traffic patterns.

Utilizing the Caller/Teacher Manual for the Basic Program of American Square Dancing* you'll discover that each successive movement, as it is introduced in the manual, includes a detailed discussion on the styling required for that particular movement. Once a basic has been learned, and has been practiced correctly

*The Caller/Teacher Manual for The Basic Program of American Square Dancing (\$5.00/copy). Published in 1969 by The Sets in Order American Square Dance Society, 462 N. Robertson Blvd., L.A., CA 90048.

so that it can be danced automatically from any one of a dozen or more possible setups, then the dancer has made this a part of his square dance vocabulary. If he has learned it with the correct style and in its standardized form, he will find that he can dance with other dancers, anywhere.

Teaching in this in-depth manner, the caller is insuring the prolonged interest of the dancer. If, in his teaching, he skims hurriedly from one movement to another, leaving many questions unanswered and being vague when it comes to proper styling, the dancer's attitude may easily become one of indifference and he may be lost to the activity before he really has an opportunity to enjoy much of what it has to offer. Even if he stays with square dancing it is unlikely he will be a satisfying, comfortable part of any square.

The new dancer usually has a desire to "do it right." Perhaps the man is a golfer and knows that a small variation in grip, or stance, can affect his game greatly. He's the type who may ask, "What foot do I start on?" If you say to him that it doesn't matter, that you can start with either foot, you may not satisfy his curiosity and even though you realize that as time goes on footwork will become more or less automatic and will change with balance and position, it may be well to come up with an answer that fits that particular situation.

For new dancers, it will take 10 or perhaps as many as 15 or more lessons, to begin to react automatically in the proper amount of time and to move smoothly while understanding the body mechanics necessary to do each basic skillfully. That's why the first lessons of a newcomer should not be cramming lessons, learning as many basics as possible. Instead they should allow the student to feel the pleasure of dancing movements successively with proper styling and to the music. In addition to learning the 50 basics during the 10 weeks of a learners course, the dancer learns how to listen. He learns how to reciprocate balance as he works with another dancer in a swing. He begins to get "the feel" of the activity.

If your foundation teaching program is planned in depth, your new dancers at the end of their first ten weeks will have a basic understanding about styling, body mechanics, and attitude that will last them for as long as they are a part of the activity. Correctly "grounded," a dancer will keep returning to these principles. Even if he is unfortunate enough to find himself among rough or inconsiderate dancers, he will discover that he returns to these principles whenever the opportunity presents itself. Here are some of the points that form the foundations of good dancing.

Posture: Stand tall. Reach without leaning. Put the weight on the balls of the feet leaning slightly forward, but retaining the balance. Allow the arms to hang loosely at the side. Chin up. Shoulders back slightly and stomach in.

Movement: Should be smooth and to the music. Steps are short and gliding with the soles of the feet lightly brushing the surface of the floor, toes aimed ahead and turned out slightly. In a turning movement, keep the feet directly under the body, taking one turning step for each beat of the music. Continue to hold the head erect. Lead from the chest.

Hands: For hand-hold grips, reach forward without leaning to take the hand of the other person. In a right and left grand or a right and left thru, or in a square thru, the hold is much as it would be for a handshake, firm but not tight, and released as the two persons move past each other. Avoid a pulling movement, a yank or a grab. Hand-holds are for direction and courtesy, not captivity or a dis-

play of strength. In ocean wave or Alamo style movements, the comfortable hand holds are usually with the elbows down, the hands up palm to palm with the fingers aimed at the ceiling. In the courtesy turn that completes a ladies chain, a right and left thru, etc. the man's left hand is presented palm up as a landing field. The lady merely rests her hand palm down on the man's. It is the man, with only his thumb resting lightly on top of the lady's hand, who does the leading or directing.

Arm Holds: Should never be a rough grip, but rather a contact below the elbow joint. The fingers of the hand are tucked under the arm so that a slight "pressure" tends to keep the dancers in contact without serving as a *vice* or *clamp*.

Swings: The center of a swing, whether it be a waist swing or an arm turn of any type, is at that point directly between the two participants. In the type of arm swing used for a do paso the two dancers join left forearms. The point directly between these joined arms becomes the pivot point or center of the swing. In a waist swing, the point where the two dancers' right sides come in contact with each other is the center of the turn. Both dancers involved in a swing, turn equally around the center, moving as always smoothly and comfortably with the beat of the music.

Flow: The continuous, harmonious movement from one pattern to the other which eliminates an erratic stop-and-go action that is a sure pleasure-stopper in square dancing. The avoidance of two same hand movements in a row (i.e. turn your partner by the left, do a left allemande, etc.). Smooth dancing and flow come only through the completion of one basic prior to starting the next with all danced in coordination with the musical accompaniment.

Poor Styling Equals Rough Dancing

Quite frequently an unsure dancer, one who may not have learned his basics well enough, may be the one from whom all other dancers shy away. Not everyone's learning speed is equal, and when working with a class of new dancers, it may be well, when it comes to styling, to be sure that your teaching is getting across to the slowest, even though it may sometimes mean repetition for those who have already caught on.

A rough dancer may not be aware that he is hurting or offending or discouraging other dancers around him. However, you as the caller may be able to conquer the problem early. You will have to make the decision whether to show the entire class the styling points involved that will encourage comfortable dancing, or you may want to quietly take the offender aside and explain gently, but firmly, what the problem is and how to correct it.

Correct styling and uniform standardization of movements is vitally important to you, to your dancers, to your area, and to the square dance world as a whole. Sometimes it is possible through clinics and workshops to correct faults in styling and to smooth out uncomfortable problems that have developed. However, one sure time to catch the problems of improper styling is before they are allowed to start.

Analysis of the teaching techniques, careful study of the lesson plans and each basic involved, and practice on each of the movements by the caller and his wife—*before class time*—all pay big dividends with a harvest of smooth and considerate dancers who, in turn, are assured of a maximum life expectancy within the activity. After all, isn't that what it's all about?



PASS TO THE CENTER

OCCASIONALLY, A MOVEMENT will be introduced to the language of square dancing which accomplishes the same results as an older movement, but with a little more ease and comfort for the dancers.

One of the older movements, Dive Thru, sometimes caused problems to both the couples arching and those diving into the center. This





was particularly true when there was a decided difference in the height of the dancers. In order to avoid the pull on the arms of the arching couple and the possibility of the others being hit in the head when those in the center were of much shorter stature, often the arching couple would simply separate and allow the others to pass between them, then California twirl. Pass to the Center accomplishes the same results as Dive Thru without the use of handholds.

From an Eight Chain Thru position (1) the dancers pass thru (2). Those on the outside trade (3) while those in the center are ready to follow the next call whatever it might be (4).

To do the same movement from two similar Ocean Wave formations (5) those facing out move forward and trade. Those facing across the set move forward to the center (6) either to an Ocean Wave, if called, (7) or in readiness for any follow-up call that might come (8).





The Cape Cover-Up

NOTHING SEEMS MORE APPROPRIATE, convenient nor attractive to square dance dresses than wearing a cape over one's shoulders for warmth. Here is a very pretty pattern for a crocheted cape, designed (and modeled) by Dixie Schenke of Dunlap, Illinois. She calls it the Ripple Cape.

Supplies: Crochet Hook Size J
Three 4-oz. worsted or sayelle

Directions: Ch 118, (working from neck) SC in 2nd st from hook, 1 SC in next st, 3 SC in next 1 SC in each of next 2 st, * skip 2 sts, 1 SC in each of the next 2 sts, 3 SC in next st, 1 SC in each of next 2 sts, repeat from * across ch ending to correspond, ch 1, turn.

2nd row: Working in back loop of sts throughout dec 1 st (dec by inserting hook in st, pull yarn through, insert hook in next st, pull yarn through, YO and work off all loops

at one time). SC in next SC, * 3 SC in next SC, 1 SC in each of the next 2 SC, skip next 2 SC, 1 SC in each of the next 2 SC, repeat from * across row ending to correspond dec 1 st at end of row, ch 1, turn. Repeat 2nd row throughout increasing in every 6 rows until there are 8 SC before and after center st of each point. (To increase, work in same manner but work 2 SC in SC before the center st of point, 3 SC in point and 2 SC in next SC after point.)

Neck Band: With right side of 1st row toward you, attach yarn in 1st point, work 2 SC in same space, 2 SC in each remaining point, CH 1 to turn each row. 2nd and 3rd rows: Working through both loops of sts work 1 SC in each SC, cut yarn.

Work 5 rows of SC on each edge of front, spacing button holes on right side (in middle row).

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Kentucky

Monday, June 21 at 8:00 P.M. the Vagabonds Square Dance Club of London will hold a trail in dance. Ron Rominger and Maurice Garmoe from Fairfield, Iowa, will call the dance. For information write Bill Wells, Rt. 5, Box 872, London, Ky. 40741. Phone 864-7497.

—Franklin Dalton

Ontario

Bruce Stretton was guest caller for the Swing & Whirl club at Victoria Park Pavilion in Kitchener on April 2nd.

St. Joseph's School, Drury Lane in Burlington was the place, April 16 and 30 the dates for Lakeshore Squares club level dances. Bruce Stretton called for the squares and the Petitts were in charge of rounds.

—Stan Metcalf

June 18-20 are the dates for the 2nd Kingston Kapers Weekend. The 401 Inn at Kingston is the locale with the dancing in the capable hands of Joe Reilly, Jack Hague and the Knisleys. Further information may be obtained by writing Joe Reilly, S3670 Benzind Rd., Orchard Park, N.Y. 14127.

Virginia

The ladies ran the show at the Peninsula Square and Round Dance Assn. Spring Dance on April 21. Featured were square dance caller Gloria Rios Roth of Nova Scotia, Canada, with Charlotte Beck of Newport News leading the rounds. The dance was held in Bethel Hi School in Hampton.

2nd Annual Hampton Roads Square and

Round Dance Festival will be held in the Hampton Roads Coliseum June 18 and 19. Dick Jones will be the featured caller, supported by Harold White and Jim Horton, with Irv and Betty Easterday in charge of rounds. American singing cowboy, Tex Ritter of movie and TV fame will make a guest appearance on Saturday night. He will be accompanied by the Boll Weevils. Some 1200 dancers and hundreds of spectators are expected to attend.

—Sam Reams

Wyoming

July 31st is the date for the 7th Annual Frontier Shindig sponsored by the Prairie Promenaders. Caller for this year's event will be Jerry Haag. Dancing will be in the Community Center, Warren AFB, Cheyenne, starting at 8 P.M. and will be followed by the after party at the Haag's home. This is a special event in conjunction with the 75th Cheyenne Frontier Days Celebration — the "daddy of them all."

—Sherry Haag

During Frontier Week the Friendly Neighbors Club will host two dances. The dates are July 29 & 30 at the Community Center, Warren AFB, Cheyenne. Dance time is 8 to 11 P.M. For further information contact Will Haynes, Rt. 2, Box 1721, Cheyenne 82001.

2nd Wyoming State Festival will be held June 19 and 20 at the City Auditorium in Cody. The sponsoring group is the Big Horn Basin Fed. Larry Faught of Billings, Montana, will call and the schedule includes a Sat. afternoon workshop, Sat. night dance and Sunday morning fun dance. Cody is only 52 miles from Yellowstone National Park and motels and camper sites are plentiful.

—Howard and Evonne Hunt

South Carolina

The Carolina Squares of Aiken held their first Spring Jubilee on April 24 at Teen Town behind Aiken Hospital. Doug Jernigan was host caller and all callers were invited to sign in.

—M. DeBolt

Arkansas

The Greater Little Rock Trail Dance, sponsored by the Arkansas Central District will be held on June 22 at the Youth Center, 2401 Poplar, North Little Rock.

Women's Chamber of Commerce of Hot Springs is having its 1st Annual Fun Festival Dance Jamboree in Convention Auditorium June 8. Cal Golden is collaborating in the

plans, and Chuck Bryant will do the calling honors. The Festival runs from June 4 thru the 13th and many other events are planned.

—Doris Cammack

Colorado

During June, July, and August the Carriage Stop Square Dance Club will hold dances on the 1st and 3rd Saturdays from 8-10:30 P.M. The location is 27th and Robinson, Colorado Springs and Gregg Anderson is the club caller.

California

Hillbillies of Salinas celebrated their 8th Anniversary on March 13 with a "use up the treasury" party which has become traditional with them and was written up in detail in the Walkthru for August, 1970. Over 27 squares came to dance with club caller Jeanne Moody and an array of guest callers from surrounding areas. Dancers came from over 200 miles to attend and one group from San Bruno, 36 strong, won a trophy for having the largest group there. The sumptuous buffet and the evening's dancing were *free*; the club never allows a big treasury to accumulate but throws this annual whingding for the pleasure of square dance friends. It's what square dancing's about!

Three Southern California clubs, the Valley Stars of Somis, Do Si Do's of Sierra Madre and Country Moderns of North Hollywood, assisted by the Ray Orme Fan Club sponsored a benefit square dance for the Goodwill Industries of Southern California on April 4 at the Glendale Civic Auditorium. Some 500 couples danced to the duet singing and calling to live music of the Brothers Orme, Ray and Joel. Clothing, shoes, books, and other items were collected and delivered to Goodwill's non-profit workshops where handicapped men and women recycle the merchandise for sale in Goodwill stores. Income from the sale of these items is then used to provide wages, rehabilitation, social, and medical services for these handicapped employees. A most worthy cause, indeed!

August 13-15 are the dates set for the 2nd Monterey Square Dance Festival. Dancing will be held at Seaside Hi School and F.D.E.S. Hall in Monterey. Camper facilities are available. Contact Ernest Butler, 1216 Circle Ave-

nue, Seaside 93955.

The Northern California S/D Assn. observed its 20th anniversary on March 21 at the site of its first meeting place in So. San Francisco. When the first meeting was held in March, 1951, the NCSDA was composed of 13 clubs representing 350 dancers. In two decades it has grown to cover 100 clubs with a membership of 8,000 square dancers in Alameda, Contra Costa, Marin, Mendocino, Napa, Solano, San Mateo, San Francisco, and Santa Clara Counties.

Mississippi

Three Gulf Coast clubs teamed up on the Pam Pippin Benefit dance March 13. Callers and clubs in the Laurel-Hattiesburg area continued the benefit drive with a dance on March 20. Pam is under two years of age and is a victim of Leukemia.

The Star Twirlers Annual Festival is planned for July 30 thru August 1 at the Buena Vista Hotel in Biloxi.

—Bob Ramsey

Maryland

New Prexy of the S/D Leaders of Baltimore for 1971 is Bob Harrison. Assisting him are Ray Sears, V. Pres.; Pat Valiska, Sect'y; Bill Mills as Treas. First endeavor of the new team was sponsorship of a Caller's Clinic conducted by Al Brundage. The Association reports great success with their class level dances held on the 2nd and 4th Saturdays each month.

—Pat Valiska

Saskatchewan

Yorktown's S/D Jamboree is being held as part of the Saskatchewan Homecoming '71 celebrations. The Jamboree dates are July 15-17 and Earle Park is assisting the local Homecoming '71 Committee with the promotion. Two large school gymnasiums located across the street from each other will be utilized for dancing and will accommodate up to 600 dancers. A number of special events are planned in addition to square dancing.

—Mayor W. A. Bailey

Okinawa

The youngest square dance club in Okinawa, the Red Hots, participated in an island wide U.S. Army Special Services "Parade of American Music." The event took place February 22 at the Fort Bruckner Theater and Country and Western music was featured. 20 members of the club danced with Bob Guhl calling the tips, and the dances varied in style to show

the public different types of square dancing.

—*Stanley R. Bondoc*

Washington

Sumner Sashayers 8th Annual Cancer Benefit Dance was one of the mid-seasons outstanding dances in the Rainier Council Area. This annual event was started in memory of the original vice president of the club, who succumbed to this disease. Club caller Kappie Kappenman donated his calling, the Sumner Grange Assn. donated the hall, and all proceeds from the dance and accompanying pie potluck were turned over to the Cancer Fund.

—*Don Hulin*

New Jersey

Guest callers at the Hayloft, Asbury Park, N.J. will be: Jim Kargill on June 5, Eddy Viera on June 12, Paul Andrews, June 19, and Jerry Haag, June 26.

Thirteen caller-instructors of NNJSDA put new dancers through their paces at the annual Graduates Ball on April 25. All new dancers were invited to attend. Hosts and planners for the event were Frank and Lorraine Mooney, the Assn's Vice President.

—*Don and Jo Braly*

Missouri

June 16-19 are the dates to remember for the 17th "Heart of America Festival" at Lake Park in Camdenton on the beautiful Lake of the Ozarks. The staff includes Jack and Betty Cloe, Bob and Noreen Lightfoot, with rounds by Midge and Jerry Washburn. Camping facilities and motels are close by. Guest callers are welcome and every effort will be made to place each caller on the program. A perfect trail dance to the National Convention.

Texas

The 10th Annual Texas State Federation Conclave in Lubbock was a huge success. New officers elected include Norman and Helen Teague, Pres.; Red and Wanda Nobles and Fred and Pete Wehmeyer, V. Pres.; Al and Duoy Treppke, Sec'y; Russell and Roberta Barton, Treas.

—*Bob and Jackie Parker*

Tom and Helen Bales were elected President of the Southwest Area Camping Squares at a recent meeting at San Marcos City Park. East Texas Camping Squares met at Caddo Lake and chose as their Pres. Bob Brinck.

Arizona

Copper Cousins of Globe held their 1st Annual Globe Jamboree S/D Festival May 7-9 at

the Gila County Fairgrounds. Featured callers included Ken Kernn, Les Ely, Jim Stogsdill, and Shannon Duck. All callers participated in the Saturday night dance accompanied by the music of Schroeder's Playboys.

—*Jim Houseweart*

Mountaineer Club dances every Saturday night in City Park Hall, Flagstaff. Jim Newton is the caller and guests are always welcome.

Illinois

Square dancing in the Chicago Area is going great. Most clubs are experiencing large beginner classes, club dances are drawing extremely well, and Jamborees are nearly always sold out. Round dancing is also drawing many people on the floor at regular dance clubs as well as their own classes for rounds. New dancers are getting out to all clubs and enjoying it.

—*Gene Tidwell*

Lee and Charles Weiler, a pair of callers and round dance teachers who have been "at it" for twenty years, recently celebrated their golden wedding anniversary. How? With a square dance, naturally. The dance followed a renewal of vows and reception at the Congregational Church in Des Plaines, where they were first indoctrinated into square dancing many years ago. What a marvelous way to celebrate 50 years of wedded bliss — participating in the activity that has given so much pleasure and brought so many friends over the years.

Alberta

Calgary's 5th Annual Stampede will be held July 9-11. Guest callers are scheduled to call the Friday and Saturday night dances at the Henry Wise Wood Hi School, Elbow (how about that?) Drive and 75th Avenue S.W. Saturday morning from 10 to 11:30 A.M. there'll be dancing in the street at 2nd S.W. between 7th and 8th Avenues. For information contact Don Conroy, 3540 Beaver Rd. N.W. Phone 282-8582.

New York

EKC-O Squares, the club at Eastman Kodak Co. in Rochester, recently celebrated its 10th anniversary with a dinner dance. Over 300 club and class members enjoyed a prime rib dinner in the Kodak Elmgrove Plant cafeteria at which time all past presidents of the club were introduced. Former club members and friends joined the party later for an evening of dancing to club caller Ken Anderson. A special

(Please turn to page 92)

The Caller's Cue-Card System

MAINSTREAM BASICS FILE

A selection from the Caller's Cue-Card System, for the caller who wants teaching sequences and dance material for the movements which are used the most frequently in today's square dancing—in classes, clubs, and open dances everywhere. An excellent starter set for the newer caller, the MAINSTREAM BASICS FILE contains all of the most popular movements from the Caller's Cue-Card System.

Included is a complete beginner course, plus teaching material and exploratory figures for the most popular movements in today's dancing—more than three hundred different figures, in a file case, all completely indexed for instant reference and easy refiling. Includes all of the following movements:

**ALLEMANDE THAR
BARGE THRU
BEND THE LINE
BOX THE FLEA
BOX THE GNAT
CAST OFF 3/4 ROUND
CENTERS IN
CIRCULATE
CLOVERLEAF
CROSSTRAIL
DIVE THRU
DIXIE STYLE
DOUBLE PASS THRU
EIGHT CHAIN THRU
FOLD
GRAND SQUARE & VARIATIONS
LADIES CHAINS
OCEAN WAVE**

**PASS THRU
RIGHT & LEFT THRU
RUN
SIDES/OUTSIDES DIVIDE
SLIDE THRU
SLIP THE CLUTCH
SPIN CHAIN THRU
SPIN THE TOP
SQUARE THRU
STAR
STAR PROMENADE
STAR THRU
SWING THRU
TRADE
TURN THRU
WHEEL & DEAL
WHEEL AROUND**

If you are not among the many callers now using the material in the Caller's Cue-Card System, here's how you can try it out on your own dancers, at our risk. The price of the MAINSTREAM BASICS FILE is \$25.00, postpaid anywhere in the United States or Canada. (Californians please add 5½% sales tax; Canadians add current exchange rate.) Please send payment with your order, or specify C.O.D.

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You have 30 days to examine the system, and use the material at your own classes and dances. If you aren't completely satisfied, return the file for full refund of the purchase price. Send check or money order for MAINSTREAM BASICS FILE to:

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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



June, 1971

WHAT BETTER TIME TO PAY A VISIT to our friends in Ontario, Canada, than the month of June? Be sure to pack your dancin' duds and look up one of Johnny Davidson's clubs in the Hannon area. You'll be dancing some of the following patter calls, not necessarily original with Johnny, just a sampling of his favorites as well as those enjoyed most by the members of his clubs.

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Double pass thru
Lead couple turn back
Square thru (or Equivalent)
Wheel and deal
Double pass thru
Lead couple turn back
Square thru (or Equivalent)
Wheel and deal
Double pass thru
Lead couple turn back
Star thru
Cross trail thru
Left allemande

Heads lead right
Circle to a line
* Pass thru
Wheel and deal
Substitute
Centers square thru
Cloverleaf
Double pass thru
Centers in
Cast off three quarters
Repeat from *
Twice more (Zero)

Heads lead right
Circle to a line
Pass thru
Men run right (Wave)
Eight circulate
Men run right (Line)
Pass thru
Girls run left (Wave)
Eight circulate
Girls run left (Line)
Left allemande

Four ladies chain
Two and four right and left thru
Same ladies chain
Four ladies chain three quarters
Heads square thru
Circle to a line
Bend the line
Right and left thru
Rollaway half sashay
Star thru
Centers square thru
Everybody California twirl
New heads square thru
Swing thru
Spin the top
Pass thru
Bend the line
Right and left thru
Rollaway half sashay
Star thru
Centers square thru
Everybody cross trail
Left allemande

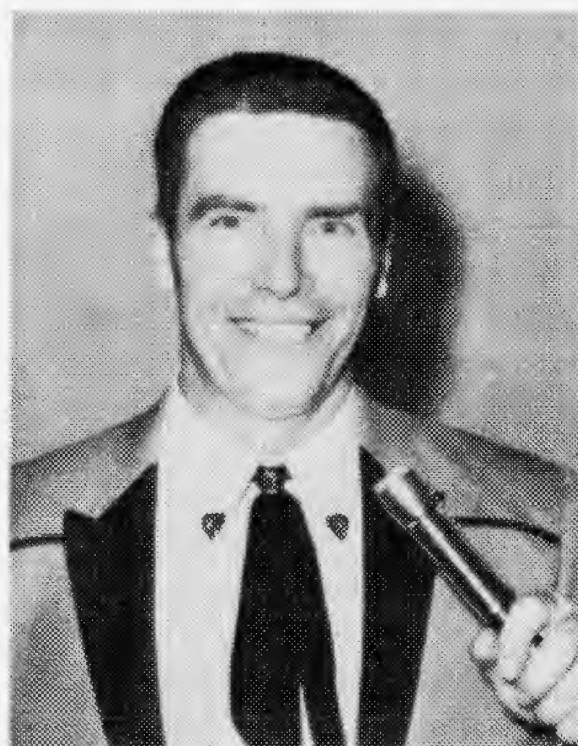
Heads lead right
Circle to a line
Ends circulate twice
Centers circulate twice
Left allemande

Four ladies chain three quarters
Heads lead right
Circle to a line
Right and left thru
Two ladies chain
Box the gnat (Same girl)
Turn thru
Wheel and deal
Centers box the gnat
Turn thru
Left allemande

Heads lead right
Circle to a line
Pass thru
You turn back (Contra lines)
* Swing corner (Make lines of four)
Down you go
California twirl
Come back
Bend the line
Ladies chain
Chain them back
Straight across pass thru
Turn alone
New lady on the right
Promenade across
(Repeat from *)

Four ladies chain three quarters
 Heads promenade three quarters
 Sides square thru three quarters
 (If you want to)
 California twirl
 Everybody face partner
 (If you want to)
 Box the gnat
 Everybody bend the line
 Pass thru
 Wheel and deal
 Centers square thru three quarters
 Allemande left

JOHNNY DAVIDSON



Most callers have interesting stories to tell concerning their entry into the field of calling. In Johnny's case he stayed with a farmer in northern Ontario who happened to be the local caller. When the farmer became indisposed (which was often) Johnny took over and attempted to call for parties and dances. A caller's course at the Y.M.C.A. led to his first club, and an invitation to participate on the Saturday Night Jamboree on the local T.V. station. Before too long the national network approached Johnny to appear and teach singers to square dance on the Country Hoedown show. He remained in T.V. for eleven years and during that time staged several specials on the network with such Country and Western personalities as Hank Snow, Grandpa Jones and Minnie Pearl. Shirley and Johnny have four sons and they teach rounds as well as squares. Calling for six clubs, conducting two beginner classes in square dancing and one class in round dance basics, one round dance club, a once-a-year tour of the Northern States and serving as staff members on institutes keeps the Davidsons busy. To quote Johnny, "It's a busy and interesting life and I wouldn't trade it for anything else on earth, or on the moon."

Heads lead right
 Circle to a line
 Men run right (Wave)
 Swing thru
 Centers trade
 Girls turn around
 Left allemande

Heads square thru
 Slide thru
 Square thru three quarters
 Cast off three quarters
 Square thru three quarters
 Cast off three quarters
 Slide thru
 Slide thru again
 Slide thru again
 Left allemande

Heads square thru
 Centers in
 Centers run
 Square thru
 You turn back
 Star thru
 You turn back
 Bend the line
 Pass thru
 You turn back
 Bend the line
 You turn back
 Bend the line
 Slide thru
 Left allemande

Heads swing thru
 Ladies run
 Cast off three quarters
 Star thru
 Separate round one
 Into the middle
 Square thru three quarters
 Circle four
 Head men break
 Cross trail thru
 Left allemande

SPIN CHAIN THRU #3

By Esther Bothwell, Surrey, B.C., Canada

Sides half sashay
 Heads swing thru
 Box the gnat
 Half square thru
 Do sa do to ocean wave
 Swing thru
 Spin chain thru
 Just the ends circulate
 Men run crosstrail
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

HOW FAR

By Jeanne Moody, Salinas, California

Sides roll a half sashay
One and three right and left thru
Star thru U turn back pass thru
Centers pass thru
All face your partner
Back away to a line
Just the ends star thru
Centers turn thru cloverleaf
Left allemande

KEEPS YA BUSY

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads cross trail thru
Separate and go around one
Got a line of four
In front of you box the gnat and
Pull by line of four facing out
Ends turn in centers pass thru
Split two around one to a line
Pass thru and bend the line
Pass thru ends turn in
Centers square thru three hands
Left allemande

DIAGONAL WAVE

By Bill Armstrong, Los Angeles, California

Head gents and corner girl
Into the middle with a do sa do
Men in the middle and ocean wave
Swing thru
Others hook on join the wave
Two girls in the center trade
Two men on the end trade
Everybody pass thru
Bend the line
Just the ends star thru
Other four square thru
Star thru pass thru
Wheel and deal double pass thru
All eight California swirl
Centers pass thru
Left allemande

BOYS AND GIRLS

By Bruce Welsh, New Orleans, Louisiana

Heads do a right and left thru
Head ladies chain
Heads pass thru
Both turn right single file
Lady around two
Gent around one
Line up four pass thru
Girls fold
Square thru three quarters
Boys left square thru four hands
Girls cloverleaf
Boys split the girls
Around one line up four
Pass thru boys fold
Square thru three quarters
Girls square thru four hands
Boys cloverleaf
Left allemande

THREE ROLLAWAY TWICE

By Chuck Besson, Alexandria, Louisiana

Four ladies chain
Couples one and two rollaway
Circle up eight to the left
Three couples rollaway and
Circle left
Three couples rollaway and
Left allemande

Here are a couple of dances sent in by Stub Davis, Waurika, Oklahoma.

SOMETHING EASY

From a promenade
Heads wheel around square thru
Centers square thru three quarters
Cloverleaf and
Centers square thru
Count four hands while
Others divide star thru
Right and left thru turn 'em
Square thru three quarters
Left allemande

SOMETHING JUST AS EASY

Heads square thru
Square thru the outside two
Bend the line and square thru
Centers square thru three quarters
Cloverleaf and
Centers square thru four hands
Others divide star thru
Everybody right and left thru
Dive thru and
Square thru three quarters
Left allemande

SINGING CALL*

ROCKY TOP

By Allen Tipton, Knoxville, Tennessee

Record: Kalox #1115, Flip Instrumental

with Allen Tipton

OPENER, MIDDLE BREAK, ENDING

Four ladies chain
Go across that ring now
Rollaway circle the ring
Four ladies rollaway
Circle the ring now
Left allemande and weave the ring
Rocky top you'll always be
Do sa do and promenade
To good old Rocky Top Tennessee

FIGURE:

Heads promenade go halfway round now
Down the middle then square thru
Count four hands you go
Meet 'em there and do sa do
Back to back and double swing thru
When you get there all circulate
Swing and promenade for me
To good old Rocky Top
Rocky Top Tennessee

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending.

ROUND DANCES

MORE AND MORE — Grenn 14144

Choreographers: Harry and Kay Hartz

Comment: Big band music and a slow tempo two-step for experienced dancers. Only two of the thirty two measures in the routine are repeated.

INTRODUCTION

- 1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;
DANCE
- 1-4 Fwd Two-Step; Fwd Two-Step end in SIDECAR M facing LOD; Run, 2, 3, Flare Out end in BANJO; Run, 2, 3, Flare In end in SIDECAR;
- 5-8 Fwd Two-Step; Side, Close, Cross, —; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch end in CLOSED M facing LOD;
- 9-12 $\frac{1}{4}$ L Turn, —, $\frac{1}{4}$ L Turn end M facing RLOD, —; L Turn Two-Step end M facing LOD; $\frac{1}{4}$ R Turn, —, $\frac{1}{4}$ R Turn end M facing RLOD, —; $\frac{1}{2}$ R Turn Two-Step end M facing LOD;
- 13-16 Fwd, —, Fwd Check to BANJO, —; Cross (XIB), Side, Fwd, Lock; Run, 2, 3, Face M WALL in CLOSED; Side, Close, Side, Close;
- 17-20 Side, Close, Cross end in SIDECAR M Facing DIAG WALL and RLOD, —; Sidecar Wheel, 2, 3 end in CLOSED M facing COH, —; Side, Close, Cross to SIDECAR, —; Sidecar Wheel, 2, 3 end in CLOSED M facing WALL, —;
- 21-24 Fwd, Close, Back, —; Back, Close, Fwd, —; Turn Two-Step; Turn Two-Step end M facing WALL;
- 25-28 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Dip Back, —, Recov, —; Pivot, —, 2 end M facing WALL, —;
- 29-32 Side, Behind, Side, Front; Pivot, —, 2 end M facing WALL, —; Side, Behind, Side, Front; Pivot, —, 2 end M facing LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-4 CLOSED Fwd Two-Step; Fwd Two-Step end M facing WALL; (Twirl) Side, Behind, Side, Front; Apart, Ack.

GYPSY EYES — Grenn 12144

Choreographers: Al and Carmen Coutu

Comment: Good music and a novelty routine for experienced dancers. Dance has three eight measure parts and each is repeated.

INTRODUCTION

- 1-4 M's L and W's R hands joined M facing WALL Wait; Wait; Side, —, Back, —; Side, —, Thru end in BUTTERFLY, —;

PART A

- 1-4 Side, Behind, Side, Behind end in

OPEN facing LOD; Fwd, —, Fwd, Lock; Fwd, Lock, Fwd, Flare to end in BUTTERFLY M facing WALL; Twist, Twist, Twist/Twist, Twist;
Stamp Side, —, Recov to LOOSE-CLOSED, —; Behind, Side, Front, Side; Behind, —, Step Fwd to SEMI-CLOSED facing LOD, —; Fwd, 2, Face Partner M WALL in BUTTERFLY, —;

- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:

PART B

- 17-20 Fwd, —, 2, —; Fwd, Pickup to CLOSED, Corte, —; Recov, —, Fwd Dip, —; (Twirl to end in WRAPPED facing LOD)
Bwd Two-Step;
- 21-24 (Unwrap) Rock In Place, 2, 3, Touch; Change Sides, 2, 3, Touch; Roll Across, 2, 3 end in OPEN facing LOD, Touch; Fwd, 2, 3 end in SEMI-CLOSED, —;
- 25-28 Repeat action meas 17-20:
- 29-32 Repeat action meas 21-24 except to end in OPEN:

PART C

- 33-36 Fwd, —, 2, —; 3, —, 4, —; Rock Apart, Recov/Turn to face Partner M WALL and LOOSE-CLOSED, Step/Close, Step; Behind, Turn, Behind/Turn M facing WALL, Close;
- 37-40 Apart, Together, Step/Close, Step; Kick, Step, Kick, Step; Stamp Swd, —, Recov, —; Front, Side, Front/Side, Front end in OPEN facing LOD;
- 41-44 Repeat action meas 33-36:
- 45-48 Repeat action meas 37-40 except to end in BUTTERFLY M facing WALL:
SEQUENCE: A - B - C - A - B - C end in OPEN facing LOD plus Ending.

Ending:

- 1-2 Side Apart, —, Close, —; Twist, Twist, Twist, —.

RAGTIME FROLIC — Windsor 4744

Choreographers: Oscar and Fran Schwartz

Comment: Lively music and a fast moving thirty two measure routine for experienced dancers. Eight measures are repeats. Dance goes thru three times.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Circle Away, —, 2, —; Together, —, 2 to OPEN facing LOD, —;

DANCE

- 1-4 Step Fwd, Hop, Step Fwd, Hop; Fwd, Lock, Fwd, —; Step Fwd, Hop, Step Fwd, Hop; Fwd, Lock, Fwd, —;
- 5-8 Point Fwd, —, Point Bwd, —; Apart, Close, Side, —; Point Fwd, —, Point Bwd, —; Together, Close, Side, —;

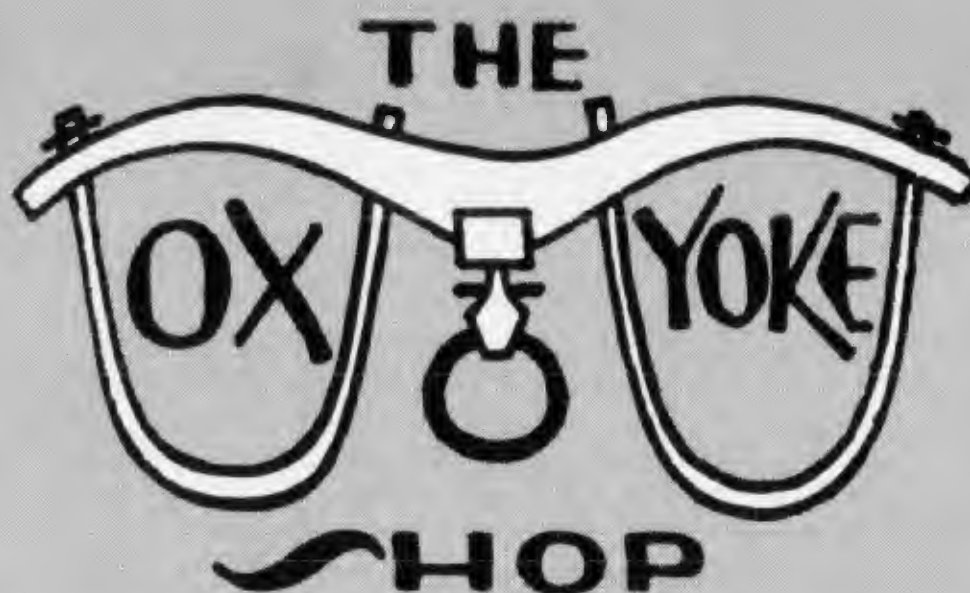
- 9-12 Repeat action meas 1-4:

- 13-16 Repeat action meas 5-8 except to end facing LOD with no hands joined:

- 17-20 Fwd, Lock, R Swivel Turn end facing

(Please trn to page 57)

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#978 PERKY!

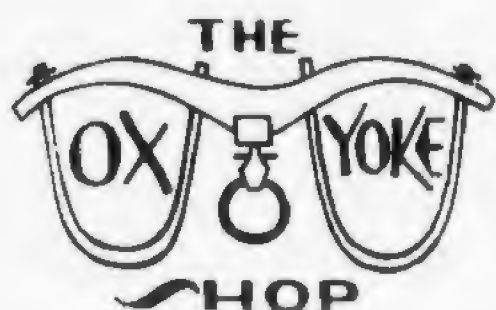
A Perma Press cotton print with Ric Rac trim at neck and bottom tier of skirt. Elastic shoulder & back waist, long back zipper.

RED or BLUE in sizes

8 thru 20 **\$19.98**

Extra sizes above 20,

special order **\$22.98**



#887 SLIM and FLATTERING

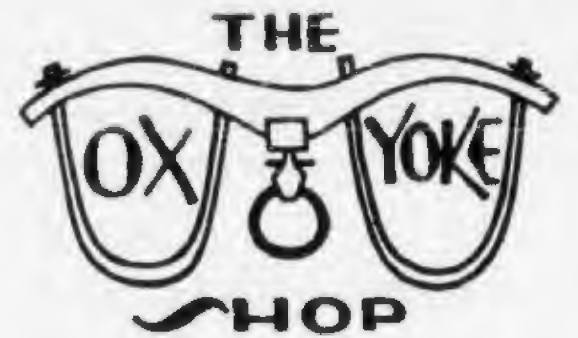
1 piece 100% Dotted Dacron Whipped Cream (no iron) with 6 gore graceful skirt and full back zipper. Very feminine scoop neckline (not too low). Nylon lace trim on ruffled self collar and perky puff sleeves. Narrow self tie belt. PINK or BLUE.

Sizes 8 to 20 . . . **\$24.98**



#P123 BLOUSE

Drawstring neckline, Dacron/Cotton Perma Press. White lace insert. Raglan sleeve. Sizes S-M-L (runs full) Colors: WHITE, RED, BLACK\$6.98



#52 SKIRT

Plain, three tiered Dacron/Cotton Perma Press with elastic waistband for complete comfort. Sizes S-M-L. Colors: BLACK, BROWN, NAVY, RED\$7.98

#125 PLEASANTLY PEASANT

A Perma Press Cotton/Dacron of plain and printed fabrics. Laced front, 5 tier skirt, full back zipper.

In RED or BLUE —

Sizes: 6 thru 20\$19.98



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#246 1" PERMA-PRESS CHECKED GINGHAM. 1 Pc. with Full Back Zipper. Colors: Skipper Blue / Blue & White Gingham, Red / Red & White Gingham, Navy / Navy & White Gingham.

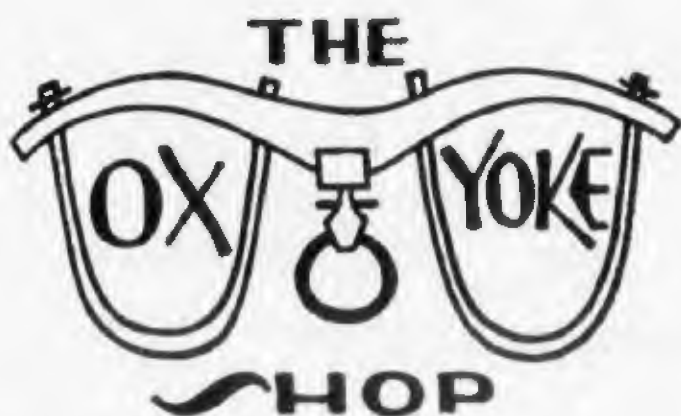
Specify waist & skirt size.

Sizes: 6 thru 20.....\$23.98

#129 PRETTY COVER-UP

100% Dacron whipped cream gored skirt, rolled collar, full back zipper. ROYAL PURPLE or RASPBERRY.

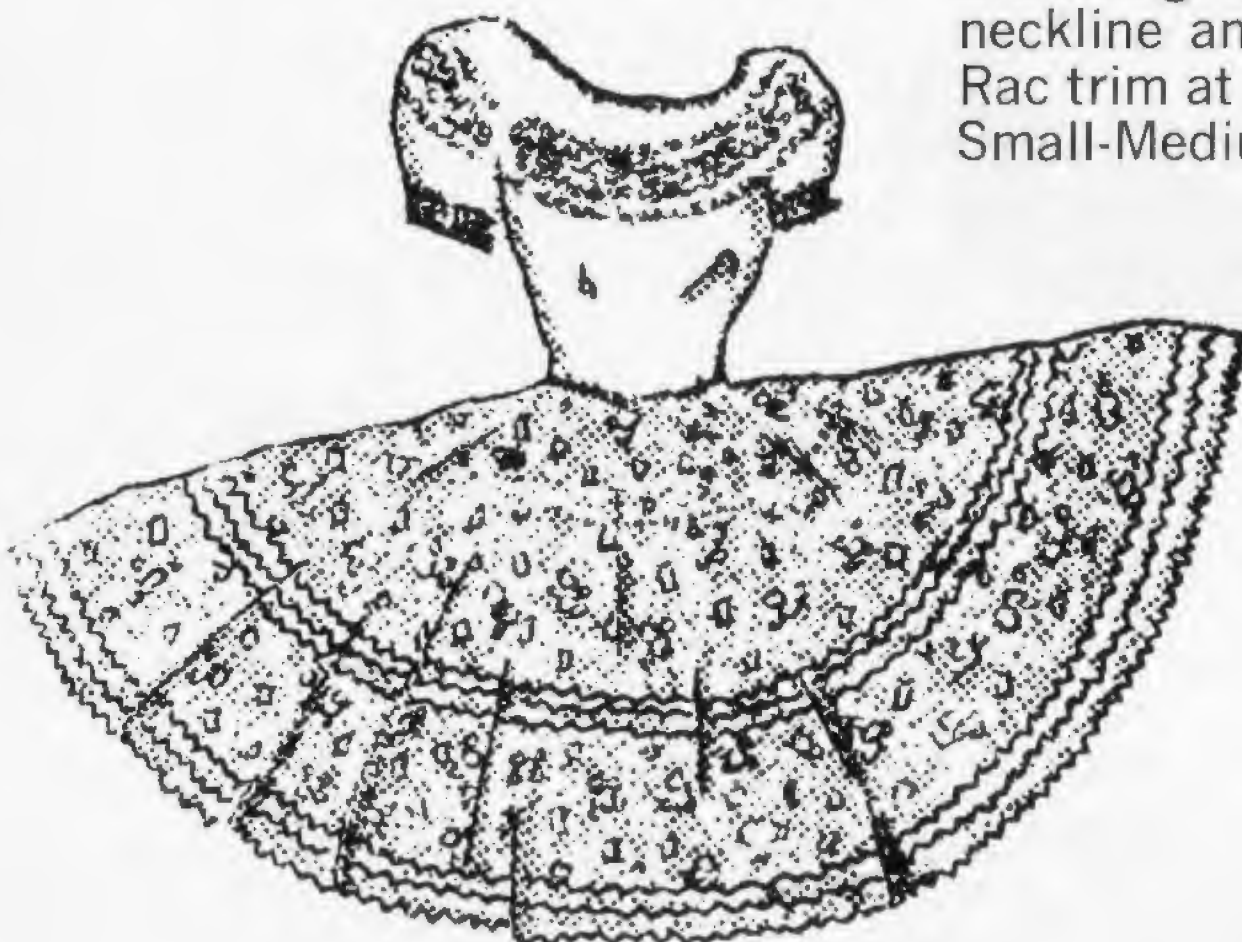
Sizes: 8 thru 20\$24.98



#36 RED BANDANA SET

A 3 tier skirt with full elastic waist and white Ric Rac trim on 2 bottom tiers. Matching blouse with elastic peasant neckline and puffed sleeves, white Ric Rac trim at neck.

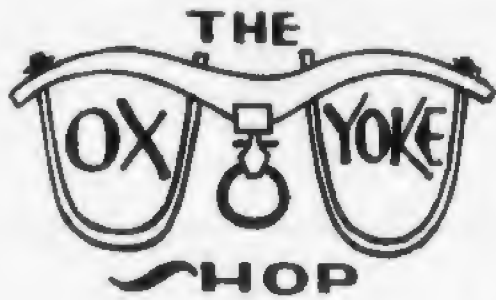
Small-Medium-Large\$14.98 set



#34 Fancy White PEASANT BLOUSE (shown)

Lavishly white lace trimmed 4" at neck and 1" at sleeves. Elastic neck and sleeves.

Small-Medium-Large\$6.98



**#242 a 2pc. KODEL/COTTON
PERMA PRESS** with square neckline,
white paneled flounce skirt. Lavishly
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RASPBERRY/WHITE, Skipper BLUE/
WHITE, BLACK/WHITE.
Specify waist and skirt length.
Sizes: 6 thru 20**\$25.98**

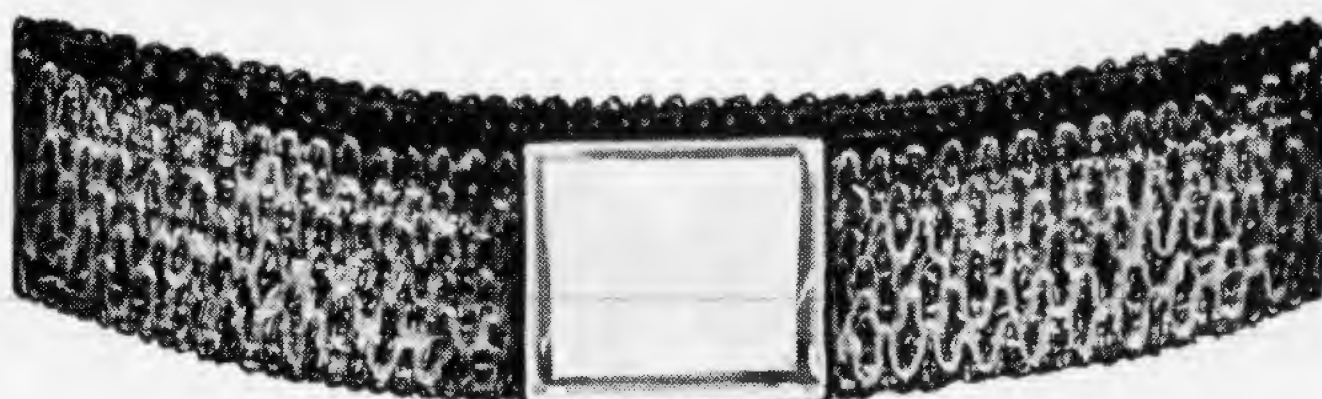


**#69 RED BANDANA
DRESS**
One piece with white lace
trim and lace trim belt in
Perma Press Cotton.
Sizes 6 thru 20**\$19.98**



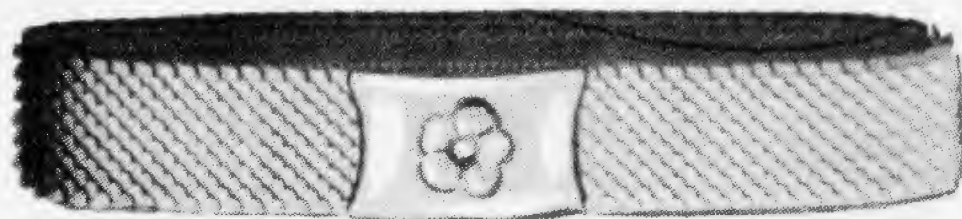
#5B EYELET TRIM BLOUSE

Feminine and NO Iron Fortrel/Cotton fitted Peasant Blouse with raglan puff sleeve and cotton eyelet ruffle trim at scoop neckline — side zipper — Sizes 4 thru 20 WHITE **\$6.98**
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State waist size**\$2.00**

#B101 STRETCH BELT 2" wide plain elastic with tie ends. BLACK or WHITE.
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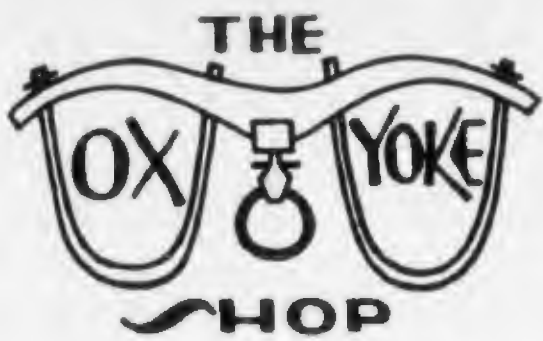
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Medium and Long Length



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Perma Press. One size fits thru
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Colors: WHITE or
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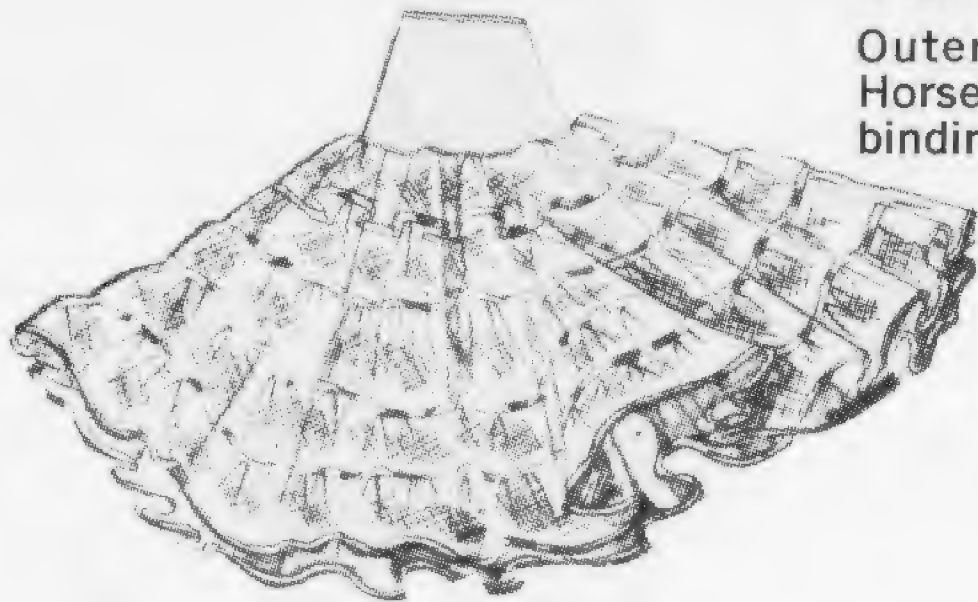
Puffed sleeve stand-
ard in Kodel/Cotton
Perma Press. Sizes:
6 thru 20. Colors:
BLACK, WHITE, YEL-
LOW, RED, PINK,
BLUE . . . **\$5.98**



#6B BLOUSE

Perma Press, side zipper,
sleeveless 1" self ruffle on
scoop neck. Sizes 6 thru 20.

Colors: WHITE or BLACK **\$5.98**



#578 A FIVE TIER FAVORITE

Outer Skirt of crisp "Nylon Baby Horsehair," tricot yoke. Self color binding on each tier. Soft Underskirt.

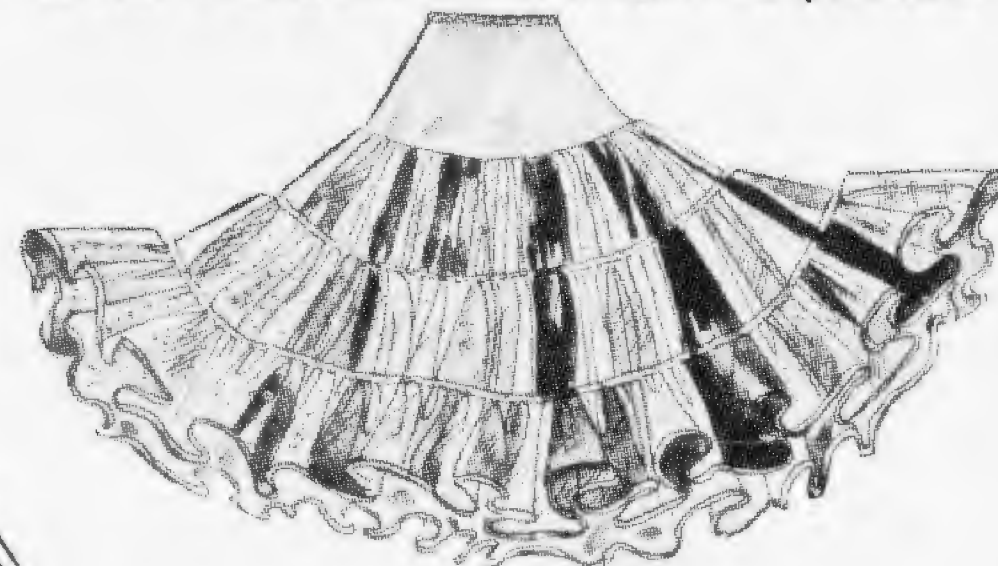
WHITE — RED — BLACK —
MAIZE — HOT PINK — ORANGE — LILAC

Sizes Petite,
Small, Med,
Large, Ex Large **\$7.98**

#579 THREE TIER, MULTI COLOR

Bright shades of Yellow, Pink, Blue
with Soft Liner, Tricot yoke.

Sizes: Petite, Small, Med, Lg, X Lg **\$11.98**



#580 FEMININE and HEAVENLY SOFT

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Very full Nylon Chiffon—2 layers
of 2 tiers. Lace Trimmed.

WHITE — BLACK — RED — PINK
— BLUE.

Sizes: Petite, Small,
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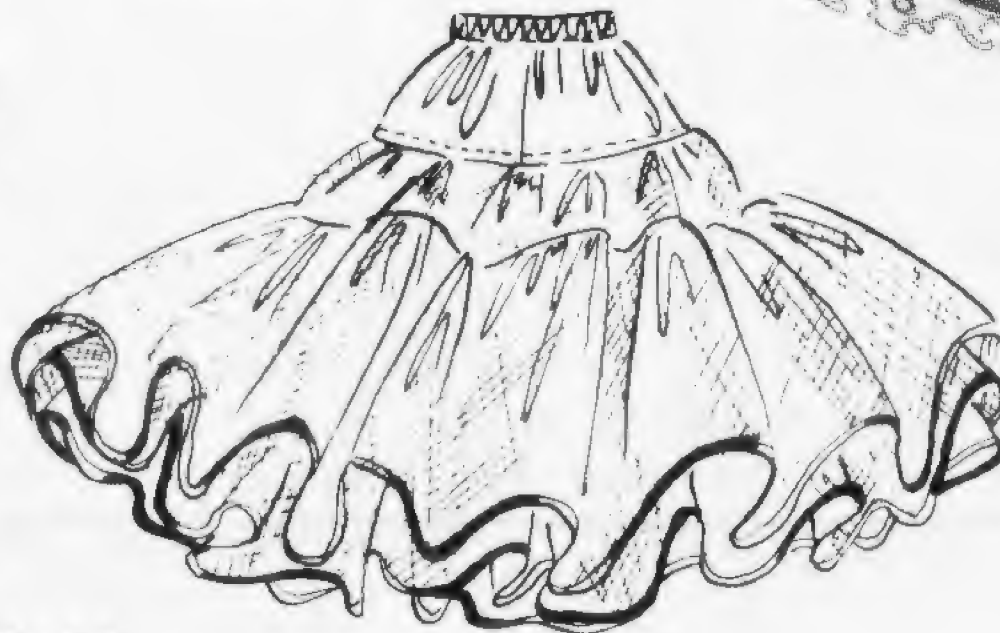
#588 SOLID COLOR, THREE FLOUNCE

A Dancer's Delight—Two
flounces of Nylon Horse-
hair, one of Nylon sheer.
Cotton yoke.

WHITE — RED — HOT
PINK—ROYAL—BLACK.

#N20 ORANGE—LILAC

Sizes: Petite, Small, Med,
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#586 — Same description as
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—BRIGHT or GOLD/BROWN/
BEIGE.

Sizes: Petite, Small
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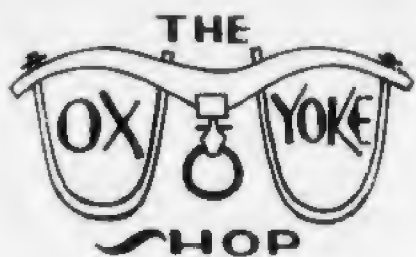
A transparent
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drawstring top
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#590 BABY HORSEHAIR PETTICOAT of
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for additional fullness and comfort. Tri-
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WHITE **\$9.98**



#650 CAMISOLE

WHITE Kodel / Cotton Batiste with adjustable Shoulder Straps.

All over embroidery

Sizes 32 thru 38 . . .

\$3.98



#649 CAMISOLE

White nylon, stretch lace strap.

Sizes 32 thru 38 . . . **\$3.98**

N-21 BO-PEEP PRETTY PANTS

Cotton Batiste mid-thigh length with rows of matching lace shirred in with elastic thread.

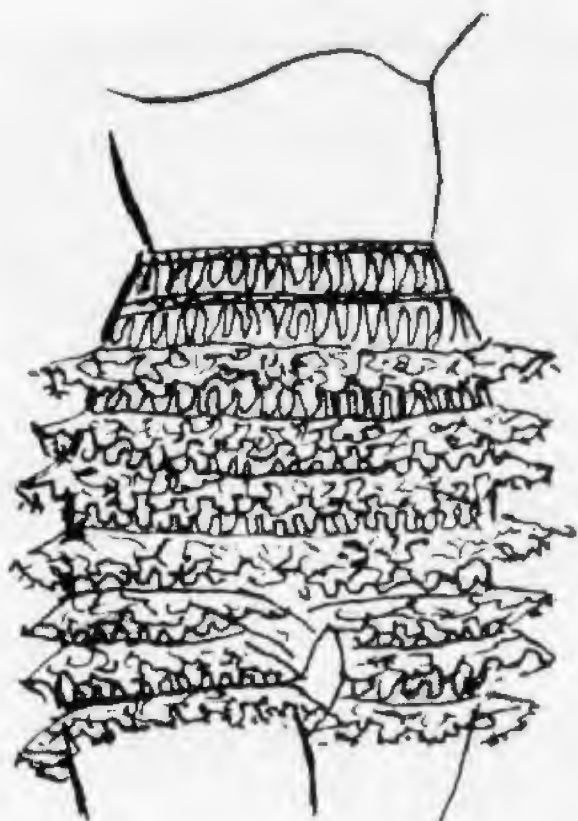
WHITE — RED — BLACK
— PINK — BLUE —
ORANGE — MAIZE —
HOT PINK — ORCHID

Small, Medium,

Large, Ex Lg . . . **\$6.50**

N-22 Same as N-21,
above except Longer
Length — to knee . . .

\$6.98



#N20 Short Sissy Pant in Nylon
Small-Medium-Large-Extra Large
in WHITE, RED, PINK, BLUE,
BLACK, ORANGE, MAIZE, HOT
PINK, ORCHID . . . **\$5.25**



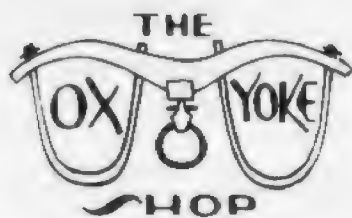
#300 Saucy, Nylon tri-
cot, Petti-Pant. Three
rows of fru-fru ruffles
banded with satin rib-
bon. Mid-length. WHITE
— PINK — BLUE —
MAIZE — RED — BLACK.

Sizes: Small, Medium,

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CHILDREN'S DRESSES



#29 DRESS

Dacron/Cotton Perma Press.
Square neckline. Two tone RED/
WHITE. Sizes: 7 thru 12 **\$9.98**



#30 FLOCK DOTTED SWISS

Dacron/Cotton Perma Press. Puff
sleeves. White Ric Rac trim on PINK
or MIST GREEN.
Sizes: 7 thru 12 **\$8.98**



#18 WHITE PEASANT BLOUSE

Lace insert.
Sizes: 8 thru 14 **\$3.98**

#35 RED BANDANA BLOUSE



White Ric Rac trim.
Sizes: 8 thru 14 **\$3.98**

#31 RED BANDANA SKIRT

Full elastic waist. White Ric Rac
trim.
Sizes: 8 thru 14 **\$5.98**



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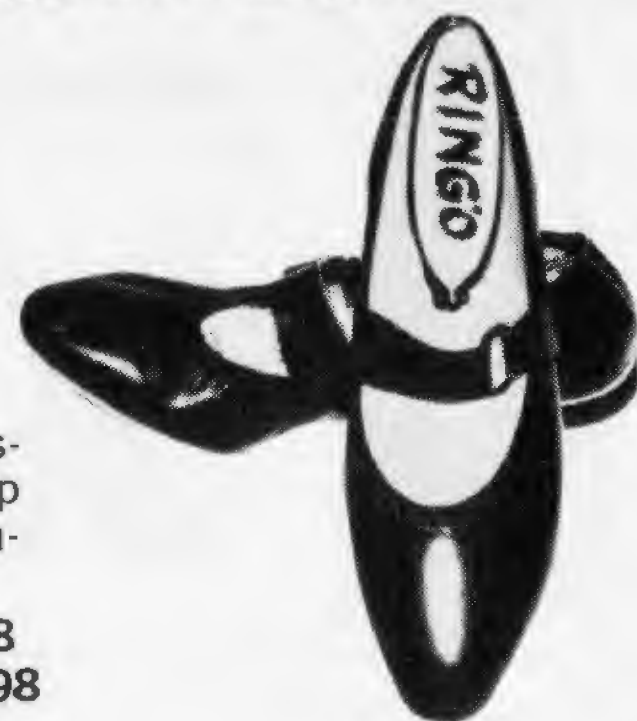
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SIZES: 4 thru 11
WIDTHS: MEDIUM or NARROW.



Tapered

Rounded



#33

#22



#1260 MEN'S OXFORD by FRYE

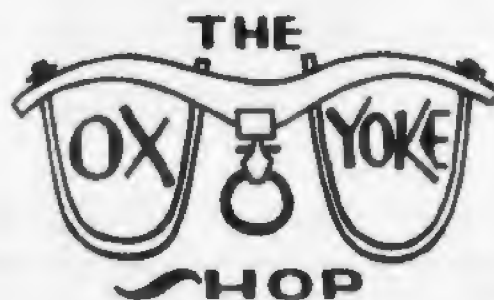
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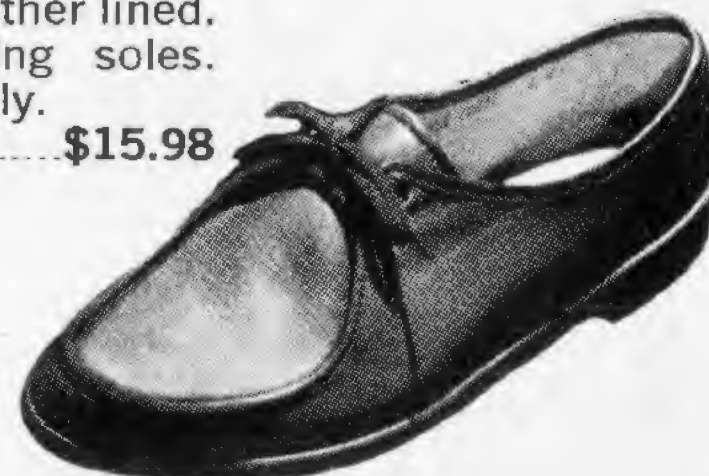
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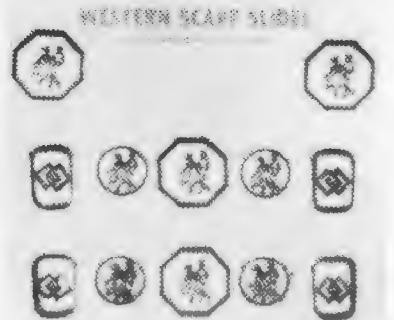
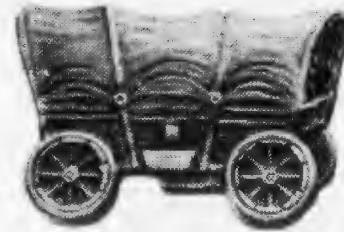
J500 Hook-on Scarf. Crepe Acetate. Black, Red, Brown, Yellow, Turquoise, Green, Purple, Pink\$1.50



Bosa Nova. Acetate-Dressy in black \$2.00

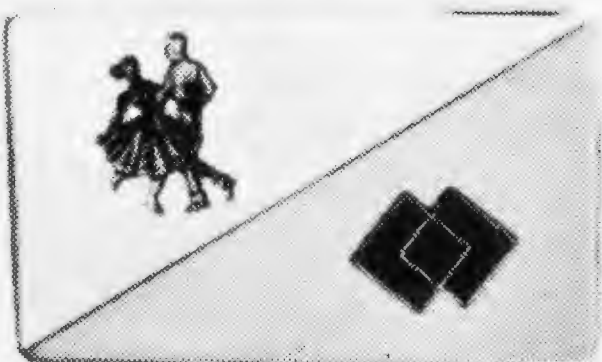


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Also — Gold or Silver. Bright 'n Shiny LAME!\$2.00

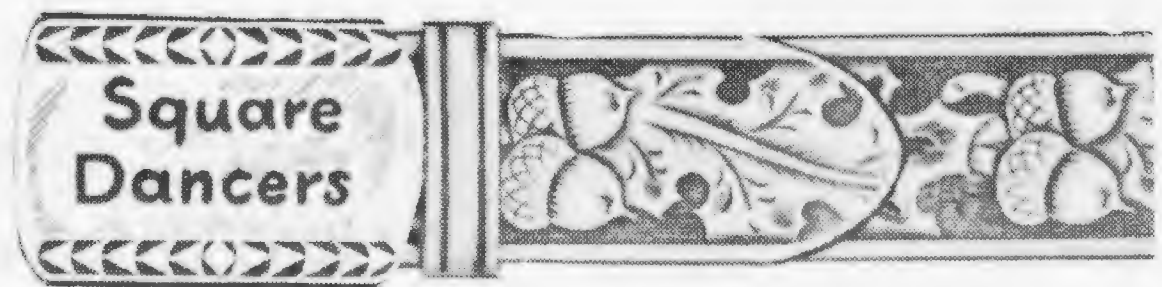


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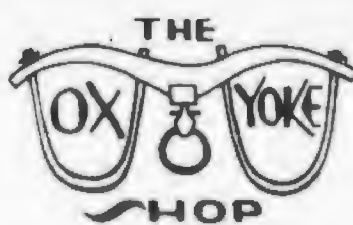
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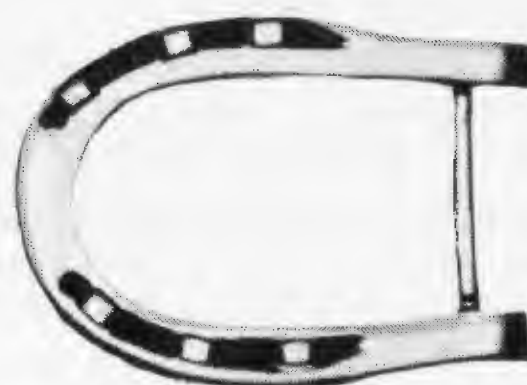
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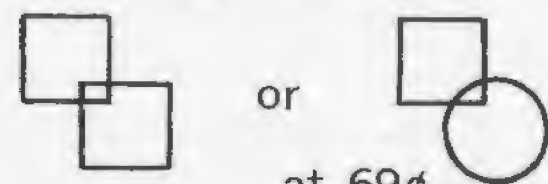
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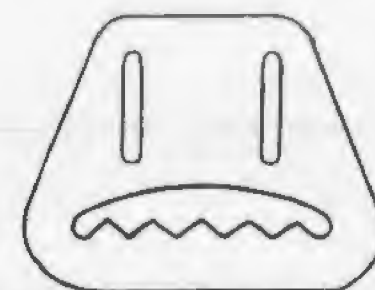
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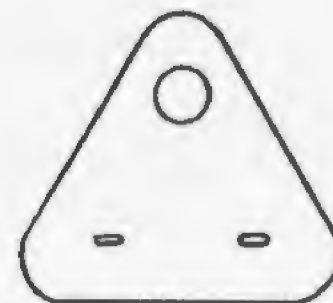
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HOLDER of Leather hangs
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(RAGTIME FROLIC, continued from page 40)

- RLOD, —; Fwd, Lock, L Swivel Turn end facing LOD, —; Fwd, Lock, R Swivel Turn end facing RLOD, —; Fwd, Lock, L Swivel Turn end facing LOD, —;
- 21-24 (Turn L to BANJO end facing RLOD) Fwd, —, Fwd/Check, —; Cross, Side, Fwd, Lock; Fwd, —, Side to CLOSED M facing LOD, Close; $\frac{1}{4}$ R Turn end facing WALL, Side, Close to BUTTERFLY, —;
- 25-28 Push/Point, —, Behind, —; Push/Point, —, Behind, —; Side, Tap, Side, Tap; Side, Close, Side, —;
- 29-32 Side, Tap, Side, Tap; Side, Close, Side, —end in OPEN facing LOD; Stamp, —, Cross/Kick, —; Stamp, —, Cross/Kick, —;

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-4 Circle Away, —, 2, —; Together, —, 2 to OPEN. —; Fwd, Hop, Fwd, Hop; Fwd, Hop, Point Fwd, —.

SUNSET WALTZ — Windsor 4744

Choreographer: Al Rowland

Comment: Good waltz music and a slow and extremely easy routine. Twelve of the thirty two measure dance are repeated. Dance goes thru twice.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

DANCE

- 1-4 Fwd Waltz; Pick up to CLOSED; (L) Waltz Turn; (L) Waltz Turn end M facing WALL;
- 5-8 Change Sides, 2, 3 end in LEFT-OPEN facing LOD; Fwd Waltz; Change Sides, 2, 3 end in OPEN facing LOD; Thru, Side, Close;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 end in BUTTERFLY M facing WALL;
- 17-20 Side, Behind, Side; Thru, Touch, —; Behind, Side, Thru; Side, Touch, —;
- 21-24 Repeat action meas 17-20;
- 25-28 Turn (Bk to Bk), Point Swd, —; Turn to Face, Touch to CLOSED, —; Dip Back, —, —; Manuv, 2, 3 end in M facing RLOD;
- 29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end facing LOD; (Twirl) Fwd, 2, 3;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1 Apart, Point, —.

DANCING SLIPPERS — MacGregor 5018

Choreographers: Ray and Elizabeth Smith

Comment: An intermediate level two-step with danceable music to the tune "Old Cape Cod".

INTRODUCTION

- 1-4 DIAGONAL OPEN FACING Wait; Wait;

Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Side, Close, Cross to BANJO, —; Walk Fwd, —, 2, —; Side, Close, Cross/Check to SIDECAR, —;
- 5-8 Recov, Side, Cross to CLOSED, —; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end M facing LOD;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

PART B

- 1-4 Side, Behind, Side, —; Turn to LEFT-OPEN Rock Back, —, Recov to BUTTERFLY, —; Side, Behind, Side, —; Turn to OPEN Rock Back, —, Recov to BUTTERFLY, —;
- 5-8 Side, Behind, Side, Front end in CLOSED; Turn Two-Step; Turn Two-Step end M facing LOD; Walk Fwd, —, Turn end facing WALL, —;
- 9-12 Point Fwd, —, Point Bwd, —; Fwd, Close, Back, —; Point Bwd, —, Point Fwd, —; Back, Close, Fwd, —;
- 13-16 Side, Behind, Side, Thru to end in BANJO; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to SEMI-CLOSED facing LOD, —; Walk Fwd, —, Pickup to CLOSED M facing LOD, —;

SEQUENCE: Dance goes thru twice second time remain in SEMI-CLOSED for Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

TATTLE TALE WALTZ — MacGregor 5018

Choreographer: Eve Maxhimer

Comment: An easy waltz drill routine to the tune "You Tell Me Your Dream".

INTRODUCTION

- 1-4 OPEN Wait; Wait; Balance Apart, Touch, —; Balance Together to BANJO M facing LOD, Touch, —;

DANCE

- 1-4 Fwd Waltz; (Twirl end in OPEN) Fwd Waltz; Fwd Waltz; (Roll Across, 2, 3 end in LEFT OPEN) In Place, 2, 3;
- 5-8 (Wrap, 2, 3 end on M's R Side) Fwd Waltz; Fwd Waltz; (Unwrap, 2, 3 end OPEN) Fwd Waltz; Step Fwd, Touch, —;
- 9-12 Fwd Waltz; Fwd, Turn In, 2 end facing RLOD in LEFT OPEN; Bwd Waltz, ($\frac{1}{2}$ R Turn end in CLOSED facing RLOD) Bwd Waltz;
- 13-16 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn end in OPEN facing LOD; (Twirl end in OPEN facing LOD) Fwd Waltz;
- 17-20 Fwd Waltz; Pickup to CLOSED M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M facing WALL;
- 21-24 Dip Back, —, —; Manuv end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M facing WALL;

- 25-28 Side, Behind, Side; Front, Side, Behind;
Cross Over, 2, 3 end BUTTERFLY
M facing COH; Step Swd, Touch, —;
29-32 Balance Apart, 2, 3; (L Turn end in
BANJO facing RLOD) $\frac{1}{4}$ R Turn, 2, 3
end in BANJO facing LOD; Balance Fwd,
Touch, —; Balance Bwd, Touch, —;
SEQUENCE: Dance goes thru twice plus Tag.
Tag:
1-4 BANJO M facing LOD Fwd Waltz; Fwd
Waltz; Balance Apart, 2, 3; Ack, Touch,

HI THERE — Hit-Hat 806

Choreographers: Louis and Mona Cremi

Comment: Big band music and a novelty dance
routine that is quite easy.

INTRODUCTION

- 1-5 Facing LOD no hands joined Wait;
Wait; Bwd Two-Step; Fwd Two-Step;
Point Side, —, Point Fwd, —;
PART A
1-4 Circle Away Two-Step; Circle Together
Two-Step to end in CLOSED M facing
WALL; Side, Close, Fwd, —; Side, Close,
Thru to BUTTERFLY, —;
5-8 Face to Face Two-Step; Back to Back
Two-Step; Lunge Swd, —, Twist to end
facing LOD, —;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 end in OPEN:

PART B

- 1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;
Strut, —, 2, —; 3, —, 4 to end in
BUTTERFLY M facing WALL, —;
5-8 Side, Behind, Side, Front; Side, Behind,
Side, Front end in OPEN facing LOD;
Point Swd, —, Point Fwd, —; Hop, Hop,
Touch, —;

SEQUENCE: A - A - B - A - A - B plus Ending.

Ending:

- 1-4 Circle Away Two-Step; Circle Together
Two-Step to BUTTERFLY M facing
WALL; Side, —, Behind, —; Side/Close,
—, Chug, —.

KIND OF A HUSH — Hi-Hat 886

Choreographers: Manning and Nita Smith

Comment: Fine music and a routine for
experienced dancers. Both dance and music
have a rumba flavor.

INTRODUCTION

- 1-4 Partners facing M WALL Wait; Wait; Back
away, 2, 3, Point; Together, 2, 3 to
CLOSED, Touch;

PART A

- 1-4 Side, Close, Fwd, —; Side, Close, $\frac{1}{4}$ L
Turn M face LOD, —; Side, Close, $\frac{1}{4}$ L
Turn, —; Side, Close, L Turn to end
facing WALL in OPEN-FACING, —;
5-8 Rock Swd, Recov, Cross face RLOD in
LEFT-OPEN, —; Recov, Side, Thru to
SEMI-CLOSED facing LOD, —; CLOSED
M face WALL Side, Behind, Side, Front;
Pivot, —, 2 end M face WALL, —;

- 9-12 Side, Close, Fwd, —; (W Under) Side,
Close, $\frac{1}{4}$ L Turn, —; (On Under)
Side, Close, Fwd, —; (Spin end in
CLOSED) Fwd, 2, 3 twd LOD, —;
13-16 Rock Swd, Recov, Cross, —; Rock Swd,
Recov, Cross, —; Side, Behind, Side,
Front; Pivot, —, 2 end in BUTTERFLY
M facing WALL, —;
PART B
17-20 Side, Behind, Side to OPEN facing
LOD, —; Rock Fwd, Recov, Fwd/Turn to
BUTTERFLY M face WALL, —; Side,
Behind, Side to OPEN facing LOD, —;
Rock Fwd, Recov, Fwd/Turn to
BUTTERFLY M face WALL, —;
21-24 Side, Close, Side, Close; Side, Behind,
Side, Thru to face LOD in OPEN; Rock
Fwd, —, Recov, —; Rock Bwd, —, Recov
to BUTTERFLY M face WALL, —;
25-28 Repeat action meas 17-20 except to
end in OPEN facing LOD:
29-32 Apart, Close, Fwd end in BANJO M
facing LOD and WALL, —; Apart, Close,
Together to BUTTERFLY SIDECAR, —;
(Twirl) $\frac{1}{2}$ L Turn, 2, 3 end in SEMI-
CLOSED facing RLOD, —; L Wheel, 2, 3
to end in CLOSED M facing WALL;
SEQUENCE: A - B - A - B - First 8 meas of
Part A plus Ending.
Ending:
1-2 Side, Close, Side, Close; Back Away,
2, 3, Point.

SINGING CALL*

BACK POCKET MONEY

By Dick Houlton, Stockton, California

Record: Hi-Hat #402, Flip Instrumental
with Dick Houlton

OPENER, MIDDLE BREAK, ENDING

Four ladies chain now go three quarters
The heads square thru four hands around
Meet a new girl do sa do her
Ocean wave balance then circulate
Swing your honey left allemande now
Do sa do her then promenade

Back pocket money

Just nickel and dime stuff

Sure wish I was a

Back pocket money man

FIGURE:

Left allemande then

Turn partner by the right hand

Men star left hand go full around

Star promenade her keep it turning

The men back out a full turn

The girls star right full around

Turn your partner by left hand

Your corner swing now you promenade

Back pocket money

Will make those girls smile

Sure wish I was a

Back pocket money man

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

TAKE A GOOD LOOK

Illustrating the movement Sashay Thru authored by Del Coolman, of Flint, Michigan, and described on page 16, here are three examples which can be used by callers as drill material.

One and three square thru
Right and left thru the outside two
Turn the girl and sashay thru
Wheel and deal left allemande

One and three square thru
Sashay thru the outside two
Girls trade boys trade
Wheel and deal to face those two
Left allemande

Promenade
One and three wheel around
Star thru sashay thru
Men run girls trade
Right and left thru
Slide thru cross trail
Allemande left

Here are seven dances using Tag the Line. These are offered by Ed Fraidenburg, Midland, Michigan.

Heads lead right circle to a line
Pass thru tag the line
Peel off
Left allemande

Heads lead right circle to a line
Pass thru tag the line
Cloverleaf double pass thru
Peel off cross trail
Left allemande

Heads a half square thru
Swing thru boys run
Tag the line peel off
Pass thru tag the line right
Wheel and deal
Left allemande

Sides right and left thru
Heads half square thru
Spin chain thru
Girls circulate twice
Men run tag the line
Peel off pass thru
Tag the line right
Wheel and deal spin chain thru
Girls circulate twice men run
Tag the line right
Couples hinge and trade
Square thru three quarters
Left allemande

Heads square thru do sa do to wave
Cast off three quarters
Swing thru centers run
Tag the line cloverleaf
Double pass thru peel off
Star thru substitute pass thru
Left allemande

Heads square thru do sa do to wave
Girls run tag the line
Peel off pass thru
Tag the line left wheel and deal
Star thru pass thru
Wheel and deal centers pass thru
Left allemande

Heads square then swing thru
Men run tag the line
Peel off pass thru
Tag the line right
Wheel and deal
Right and left thru
Dive thru pass thru
Left allemande

SINGING CALL*

EVERYTHING IS ROSY

By Bob Dawson, Sarasota, Florida

Record: Pulse #SDS 1004, Flip Instrumental
with Bob Dawson

OPENER, MIDDLE BREAK

Walk all around your corner

See saw your partner

Join your hands and

Circle round the track

The men star right one time around

Left allemande come back and

Box the gnat

Girls star by the left

Full around the land

Box the gnat look her in the eye

Go right and left grand hand over hand

And when you meet that lady do sa do

Promenade somehow

I'm looking at the world

Thru rose colored glasses and

Everything is rosy now

FIGURE:

All four ladies chain and

Couples one and three

Promenade three quarters round in time

Two and four square thru

Three quarters round then

Move on out and circle to a line

Pass on thru wheel and deal

Double pass thru first go left

Next go right slide thru ya do

Left hand star and turn it

Once and a quarter

Side men lead the single file somehow

Men move up and promenade

You've got a brand new partner

And everything is rosy now

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides.

SWING THRU #3

By Chuck Jordan, Burnaby, B.C., Canada
Head ladies chain right
Heads star thru swing thru
Sides divide right and left thru
Star thru eight chain three
Allemande left

OUT OF THE PAST

By Bill Barton, Cornish Flats, New Hampshire
Heads go forward sides divide
Swing at the center and
Swing at the sides
New head couples
Right and left thru
New side couples do it too
Heads go forward sides divide
Swing at the center and
Swing at the sides
Head couples right and left thru
Side couples cross trail thru
Left allemande

Here are two using the Eight Chain. These are by Hayes, Herschler, Colmar, Pennsylvania

EIGHT CHAIN 1-3-5-7

Allemande left promenade
Heads wheel around
Right and left thru star thru
Eight chain one
Allemande left allemande thar
Shoot the star and promenade
Sides wheel around
Do a right and left thru
Star thru
Eight chain three
Allemande left promenade
Heads wheel around
Right and left thru
Star thru
Eight chain five
Allemande left allemande thar
Shoot the star and promenade
Sides wheel around
Do a right and left thru
Star thru
Eight chain seven
Allemande left

EIGHT CHAIN 2-4-6-8

Heads do a half square thru
Right and left thru the outside two
Eight chain two
Right and left thru
Eight chain four
Dive thru pass thru
Right and left thru
Eight chain six
Right and left thru
Eight chain thru
Dive thru square thru three hands
Allemande left

Here are three dances with the Flutter Wheel figure in them. These are by Ray J. Rogers, Albuquerque, New Mexico.

Heads flutter wheel
Star thru pass thru
Right and left thru
Dive thru star thru
California twirl
Separate around one in the middle
Do sa do to a wave
Swing thru turn thru
Left allemande

All ladies chain three quarters
Heads pass thru
California twirl
Square thru star thru
Two ladies chain flutter wheel
Star thru
Square thru three quarters
Left allemande

Promenade heads wheel around
Right and left thru
Flutter wheel star thru
Right and left thru
Flutter wheel
Square thru three quarters
Left allemande

SINGING CALL*

DIXIE BELL

By Marshall Flipppo, Abilene, Texas
Record: Blue Star #1895, Flip Instrumental
with Marshall Flipppo
OPENER, MIDDLE BREAK, ENDING
Four ladies chain
Three quarters round the outside
Join up hands circle left you go
Four ladies roll a half sashay
Circle left the same old way
Left allemande go weavin round you go
Why Dixie Bell your love keeps
Ringing out and calling me
Do sa do and promenade to d-i-x-i-e
Seen the world and had a good time
Now I miss my southern sunshine
So I'm going home to Dixie Bell
FIGURE:

Head two you rollaway then
Star thru across the way
Do sa do around the outside two
Swing thru cause she's a beauty
Boys run right around one cutie
Wheel and deal then do the
Right and left thru
Now dive thru pass thru
Swing that girl for me
Promenade that girl on home to d-i-x-i-e
Saw the girls in New York City
Painted up and looking pretty
None of them compare to Dixie Bell
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

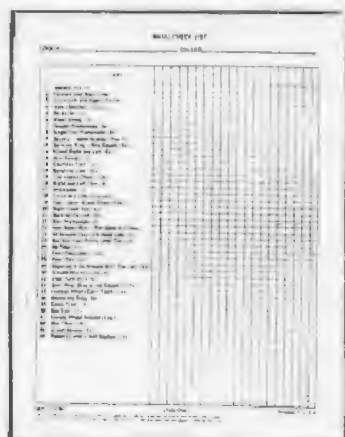
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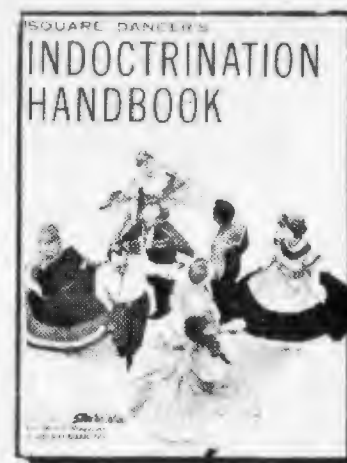
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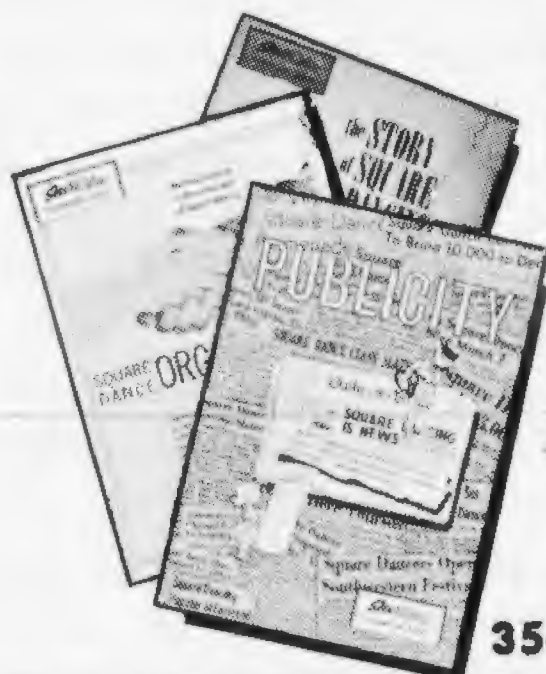
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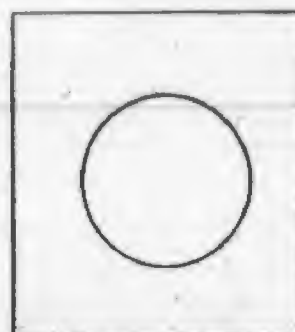
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CALLER of the MONTH



Mal Minshall — Sidney, Nebraska

IT ALL BEGAN IN OCTOBER OF 1960 when the Minshalls decided it was time for them to do something together and square dancing had to be it. Graduation from beginners class was in early 1961, and in 1962 Mal felt it was time to become a caller. Not only did the neighbors complain, so did the family; now they have all accepted it and Mal is forgiven.

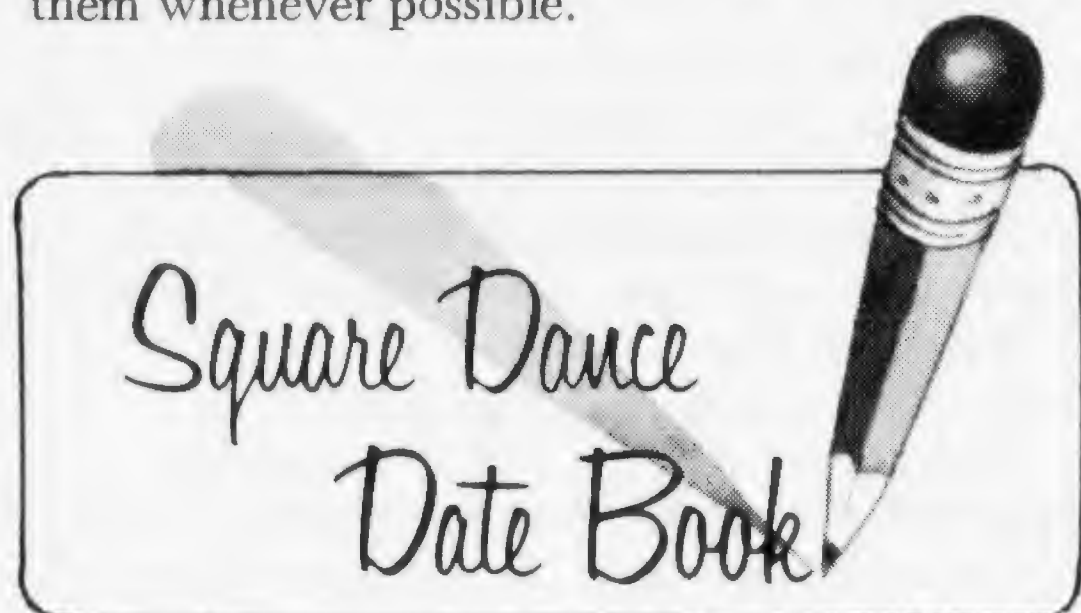
Mal has his own business of Mobile Home and Recreational Vehicle Repair which gives him some degree of liberty. He calls for three clubs and teaches classes for two of these. Since two are 60 miles apart in Western Nebraska and the third in Northeastern Colorado is 70 miles from home, a good deal of time is involved in traveling. Mal records on the Rockin' A label, has had three successful tours to the West Coast area, and has plans for a 1971 tour to both the East and West Coasts.

The Minshalls are presidents of the Nebraska State Square and Round Dance Association and have been in on many projects, one of these being the first Nebraska State Square Dance Convention to be held in September of 1971. Mal is a member of the Northeast Callers Association and also finds time to attend some of the Denver Area Square Dance Callers Association meetings.

In 1967 Mal and Shirley were involved in the Nebraska State Centennial Celebration which required much researching of dances in vogue 100 years ago. Another project which affords them a great deal of pleasure is the teenage exhibition group, called the Swingin' Schooners. The Minshalls do the choreography and teaching for the group, who do exhibitions for many civic groups as well as square dance clubs.

Mal and Shirley were married on February 29, 1948 and in 1971 celebrated their 5½'s An-

niversary (or their 23rd, if you prefer). They have one son who is in the Army and three daughters at home. The family travels with them whenever possible.



- June 3-5—12th International S/ & R/D Convention, Glasgow, Montana
- June 4—Pre-Festival Dance, Convention Center, San Antonio, Texas
- June 4-5—NCASDLA Super Jamboree Virginia
- June 4-5—Western S/D Assn, Spring Round-Up, Rec. Center, 4900 Southern Ave., South Gate, Calif.
- June 4-5-6th—Ann. Tennessee Square Up, Civic Audit., Galtinsburg, Tenn.
- June 4-6—8th Ann. Idaho State S/ & R/D Fest., H.S., Twin Falls, Idaho
- June 4-6—California Single Squares Convention, Convention Center, Bakersfield, Calif.
- June 4-6—11th Annual International S/ & R/D Convention, Bismarck, North Dakota
- June 5—2nd Cumberland Festival Cumberland, Md.
- June 5—9th Ann. Texas State Fed. S/ & R/D Festival, Hemisfair Conven. Center, San Antonio, Texas
- June 5—4th Arkansas State Fed. Dance, Fair Grounds Bldg., Harrison, Ark.
- June 5—June Ball, Piersen Hall, UMKC Campus, Kansas City, Missouri
- June 6—5th Ann. Aloha Luau S/D Melody Acres, Markle, Ind.
- June 8—1st Ann. Fun Festival S/D Jamboree, Convention Audit., Hot Springs, Ark.
- June 11-12—17th Ann. CSSDA S/ & R/D Festival, H.S., Grand Junction, Colo.
- June 11-13—20th State S/D Fed. Conv. S.W. Minn. College, Marshall, Minn.
- June 11-13—2nd Annual Summer Dance weekend, Potawatomi Inn, Pokagon State

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June 12—4th Annual 3 Generation Dance,
Elementary School Gym, Hastings, Mich.

June 12-13—4th Ann. Gold Diggers' Dance &
Breakfast, Fair Grounds, Yreka, Calif.

June 12-15—11th Australian Natl. S/D
Convention, Sydney, N.S.W., Australia

June 13—7th Spring Festival, Roy C.
Ketchum High Sch., Wappingers Falls, N.Y.

June 14—Bucks and Does Summer Dance,
Haller Lake Community Hall, Seattle, Wash.

June 16-19—Annual Heart of America Festi-
val, Lake Park, Camdenton, Missouri

June 17-19—14th Oreg. State Fest.
Grants Pass, Oreg.

June 18—Trail & Dist. S/D Assn. Cal Golden
Dance, Creston, B.C., Canada

June 18-19—21st Ann. Washington State S/D
Festival, Capitol Pavil., St. Martins Coll.,
Olympia, Wash.

June 18-19—2nd Ann. Hampton Roads S/ &
R/D Festival, Hampton Roads Collis.,
Hampton, Va.

June 18-19—18th Annual S/D Dance Conv.,
Jacksonville Civic Audit., Jacksonville, Fla.

June 18-19—Kingston Kapers Weekend,
401 Inn, Kingston, Ontario, Canada

June 18-20—4th Annual S/R Dance Festival
of S.W. Mich., Hackett Hi School Gym,
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June 22—Greater Little Rock Trail Dance,
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June 22—Trail In Dance, Northwood Mall,
Tallahassee, Florida
June 22-23—Trail Dances, Battlefield Park
Community Clubhouse, Jackson, Miss.
June 24-26—20th National Square Dance
Convention, The Rivergate,

New Orleans, La.
June 25-27—Pee Gee Centennial Jamboree
Prince George, B.C., Canada
June 25-27—Beaux & Belles 14th Spring
Weekend, Bangor Lodge,
Bracebridge, Ontario, Canada
June 28—KSDA Annual Gold Brick Dance,
Fort Knox, Kentucky
June 26—Panhandle Camping Sqs Camp-N-
Dance, Greenbelt Lake, Clarendon, Texas
July 1-4—Carolina Summer Fest. and Callers
College, Montreal, N.C.
July 2-3—Circle 8, 7th Ann. July Jubilee,
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near Warren, Pa.
July 2-4—5th Alaska State S/D Festival
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July 5-10—Midsummer Bonspiel, Nelson, B.C.
July 9-10—5th Ann. Calgary Stampede S/D
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July 23-25—Round Dance Clinic, Holiday
Inn, Chapel Hill, North Carolina
July 24-25—5th Annual Owensboro S/D
Festival, Owensboro, Kentucky
July 26—Bucks & Does Summer Dance, Haller
Lake Community Hall, Seattle, Wash.

- July 29-30—Frontier Week Square Dance,
Community Center, Cheyenne, Wyoming
July 30-31—18th Ann. Black Hills S/D
Festival, Rapid City, South Dakota
July 30-31—9th Anniversary Miss. Gulf Coast
S/D Festival, Buena Vista Hotel, Biloxi, MS
July 31—7th Annual Frontier Shindig, Com-
munity Center, Warren AFB, Cheyenne, WY
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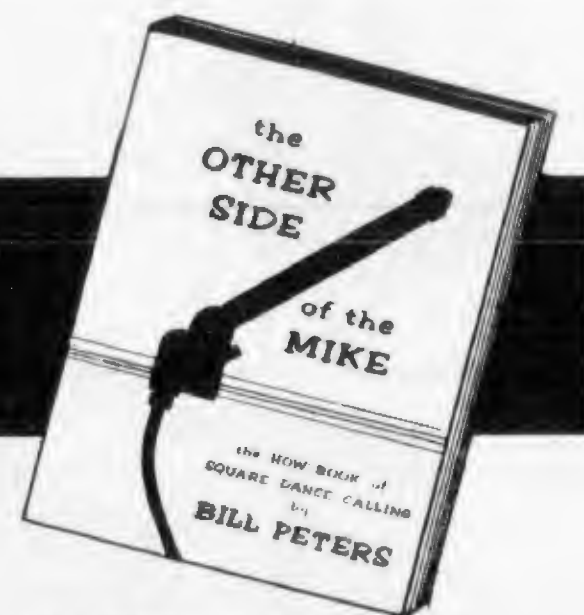
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SINGING CALLS

BACK POCKET MONEY — Hi-Hat 402*

Key: D Tempo: 126 Range: HB
Caller: Dick Houlton LA
Synopsis: Complete call printed in Workshop.
Comment: A good country tune and smooth, standard dance patterns. Music is excellent.
Rating: ☆☆☆

THE GANDY DANCER'S BALL — Windsor 4965

Key: E Flat and F Tempo: 124 Range: HC
Caller: Larry Jack LD
Synopsis: (Break) Circle left — allemande left — allemande thar — men back up star — shoot star full around — pull partner by — allemande left — weave — do sa do — promenade (Figure) Heads (sides) star thru — pass thru — circle four — break make line — up to middle and back — pass thru — wheel and deal — centers pass thru — right and left thru outside two — eight chain thru

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

— swing corner — left allemande —
promenade.

Comment: A novelty tune. Good music and
standard dance patterns using an eight
chain thru. Rating: ☆☆

DOWN IN NEW ORLEANS — Top 25230

Key: G **Tempo:** 127 **Range:** HB
Caller: Emanuel Duming LD

Synopsis: (Break) Four ladies chain — four
couples promenade halfway — allemande left
— allemande thar — right and left back in —
shoot that star — turn thru — allemande —
home and do-sa-do — promenade (Figure)
Head (side) couple — square thru four hands
— right hand star with outside pair — heads
to middle left hand star — do sa do corner
— swing thru — boys trade — turn thru —
allemande left — come back one —
promenade — swing and whirl.

Comment: Lively music with a ragtime flavor
and good danceable patterns. Rating: ☆☆

NOBODY BUT A FOOL — Blue Star 1893

Key: E Flat **Tempo:** 123 **Range:** HB
Caller: Al "Tex" Brownlee LB

Synopsis: (Break) Four ladies chain across —
turn left — rollaway — circle left — four
ladies rollaway — circle left — allemande
left — weave ring — do sa do — promenade
(Figure) One and three (two and four) right
and left thru — star thru — pass thru — do
sa do — swing thru — boys trade — boys run
— bend the line — square thru around the
ring three hands — swing corner —
promenade (Figure) One and three (two and
four) right and left thru — star thru — pass
thru — do sa do — swing thru — boys trade
— boys run — bend the line — square thru

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The following lists were made up from that
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Calling Man	Red Boot 115

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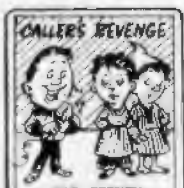
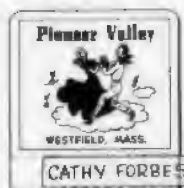
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three hands — corner swing — promenade.
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WAKE ME UP EARLY — Windsor 4966

Key: B Flat Tempo: 126 Range: HB
Caller: Nate Bliss LB

Synopsis: (Break) Four ladies chain— chain back — join hands — circle — left allemande — weave ring — do sa do partner — promenade — (Figure) Boys star by left full around — do sa do — weave ring — box the gnat — wrong way grand — skip partner — swing corner — promenade.

Comment: A good tune and a basic dance. Lots of places for the singer to shine.

Rating: ☆☆☆

MONEY CAN'T BUY LOVE —

Swinging Square 2355

Key: F and G Tempo: 125 Range: HC
Caller: Jerry LeBlanc LC

Synopsis: (Break) Join hands — circle left — left allemande — box the gnat — four ladies promenade once around — box the gnat — right and left grand — do sa do partner — promenade (Figure) One and three pass thru — go round one — squeeze into a line — up to middle and back — star thru — double pass thru — cloverleaf — center four square thru three quarters — corner swing — left allemande — come back and do sa do — promenade.

Comment: A well written dance to good music.

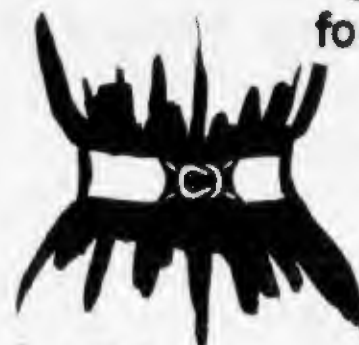
Rating: ☆☆☆

SQUARE DANCE FEVER — Blue Ribbon 202

Key: A Tempo: 126 Range: HC
Caller: Francis Zeller LA

Synopsis: (Break) Four ladies chain across — heads square thru four hands — sides divide — star thru — one and three California twirl — join eight hands — circle left — left allemande — come back do sa do — left allemande — promenade partner (Figure) Heads (sides) square thru four hands — do sa do corner — make a wave — all eight circulate — right and left thru — dive thru — substitute pass on thru — swing — left

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 and a fast moving close timed dance pattern.
 Rating: ☆☆+

wheel and deal — slide thru — square thru
 three quarters — corner swing — promenade.

Comment: An action filled dance to good
 country music. Rating: ☆☆

I'LL FLY AWAY — Lightning S 5002

Key: F Tempo: 129 Range: HC
 Caller: Dewayne Bridges LC

Synopsis: (Break) Allemande left corner —
 bow to own — four ladies chain across — join
 hands circle left — rollaway — circle left —
 allemande corner — walk by own — swing
 right hand lady — promenade (Figure) Heads
 (sides) square thru four hands — do sa do
 corner — swing thru — boys run to right —

THOSE ARE THE WORDS — Windsor 4964

Key: B Flat Tempo: 123 Range: HB
 Caller: Bob Nipper LB

Synopsis: (Break) Four girls chain three
 quarters — circle left — ladies
 roll a half sashay — circle left — allemande
 left — weave ring — do sa do — promenade
 (Figure) One and three (two and four)
 promenade halfway — down the middle —
 do sa do — slide thru — pass thru — do sa

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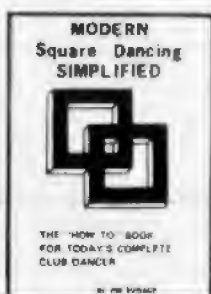


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do — ocean wave — up and back — swing
thru — boys trade — turn thru — left
allemande — do sa do — promenade.

Comment: Good music and a well arranged
contemporary dance pattern. Rating: ☆☆☆

TAKE TIME OUT — Longhorn 188

Key: B Flat Tempo: 128 Range: HC
Caller: Louis Calhoun LB

Synopsis: (Break) Circle left — allemande —
box the gnat — four girls promenade inside
two times — swing — promenade (Figure)
Two and four (one and three) right and left
thru — one and three (two and four) square
thru four hands — split two — go around
one — make two lines of four — box the
gnat — square thru three quarters — swing
corner — allemande new corner —
promenade.

Comment: Well played music and a fast moving
wordy dance. Rating: ☆☆☆

WHY WAIT — MacGregor 2086

Key: C Tempo: 131 Range: HC
Caller: Mike Hull LB

Synopsis: (Break) Left allemande — do sa do
— men star left one time around — star
promenade — all back out — join hands —
circle ring — allemande — weave — partner
promenade (Figure) Heads star thru —
California twirl — do sa do corner — swing
thru — spin the top — same two right and left
thru — square thru three hands — corner
swing — promenade.

Comment: A contemporary dance to the old tune
"Robert E Lee". Music is good. Rating: ☆☆☆

BECAUSE I LOVE YOU — Blue Star 1894

Key: B Flat Tempo: 124 Range: HB
Caller: Marshall Flippo LB

Synopsis: (Figure A) Left allemande — grand
right and left — partner promenade (Figure
B) Head two couples square thru four hands
— corner do sa do — swing thru — girls
circulate — boys trade — turn thru — left
allemande — do sa do — corner swing —
promenade (Figure C) Four ladies chain
across — join hands — circle left —
allemande left — allemande thar — forward

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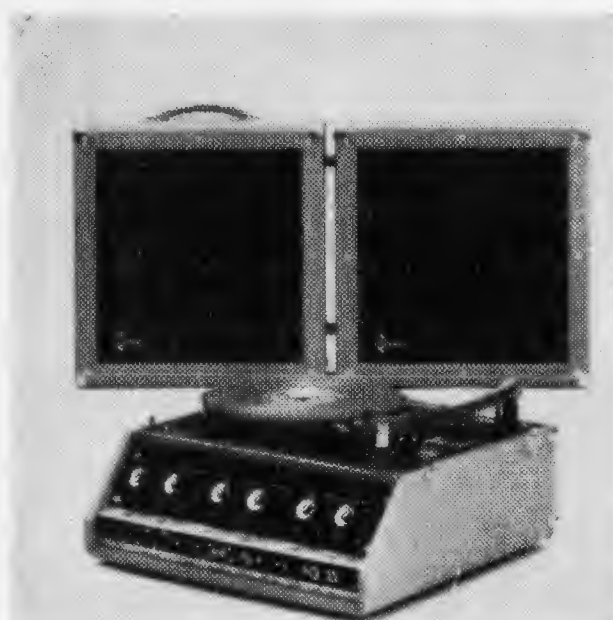
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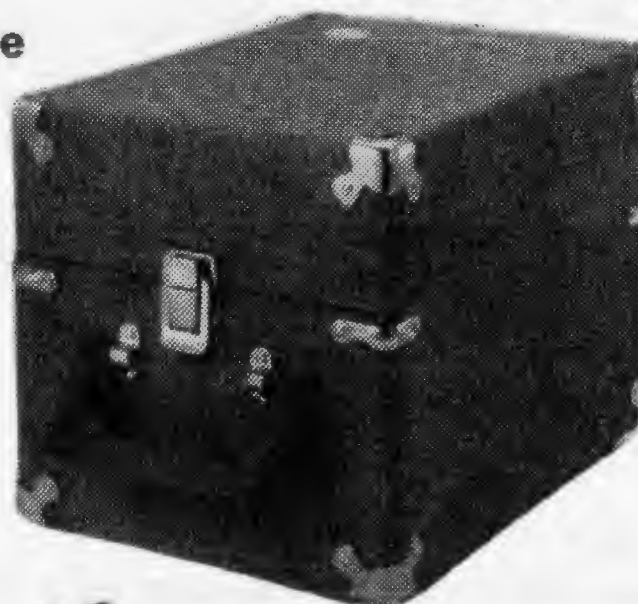
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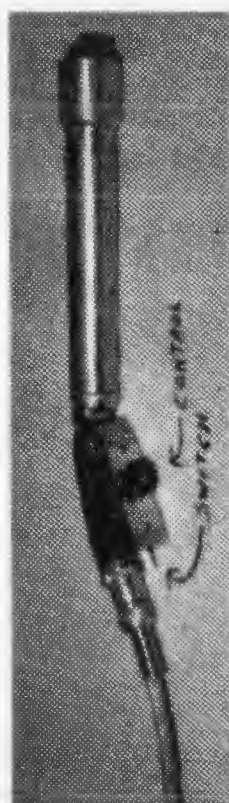
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two and star — boys back in — shoot star — do sa do — left allemande — promenade.
Comment: Interesting music, good patterns in a three part arrangement. Rating: ☆☆

FRAULINE — Lore 1126

Key: F

Tempo: 124

Range: HC

Caller: Don Whitaker

LA

Synopsis: (Break) Walk around corner — see saw partner — join hands — circle left — allemande left alamo style — balance out and in — swing thru — balance there — swing thru — turn partner right hand — left allemande come home and promenade (Figure) One and three star thru — California

twirl — swing thru — spin the top — right and left thru — star thru — dive thru — square thru three hands — corner swing — promenade.

Comment: A very familiar tune and an interesting dance.

Rating: ☆☆☆+

THE ONE YOU LOVE — Mustang 131

Key: G

Tempo: 130

Range: HB

Caller: Curtis Thompson

LC

Synopsis: (Break) Sides face — grand square — left allemande — weave ring — do sa do partner — promenade (Figure) Four ladies chain three quarters — join hands circle left — allemande left — partner do sa do —

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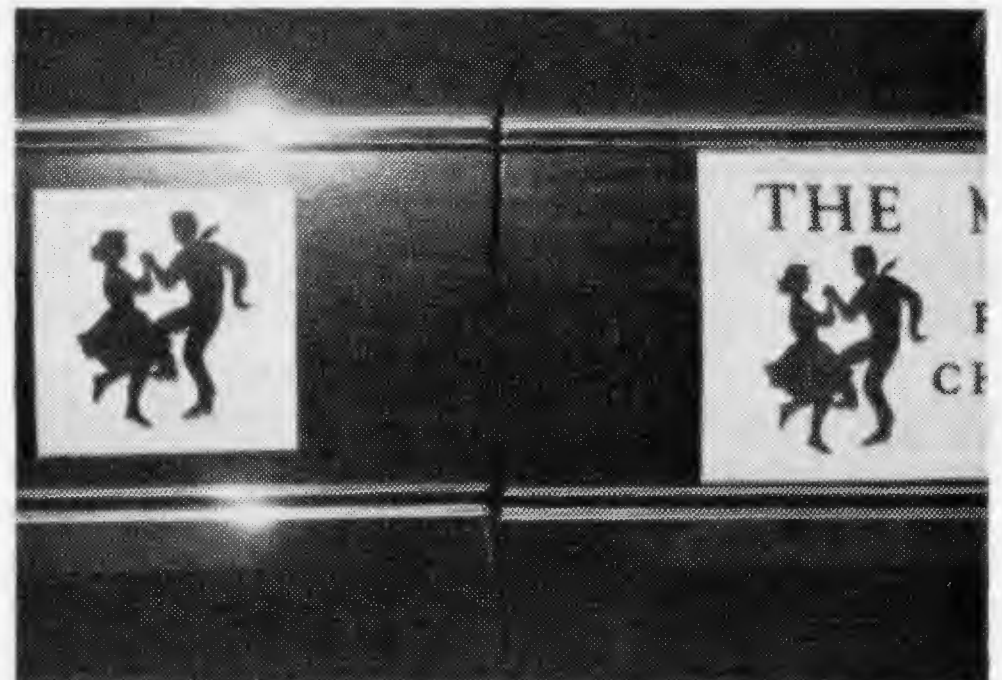
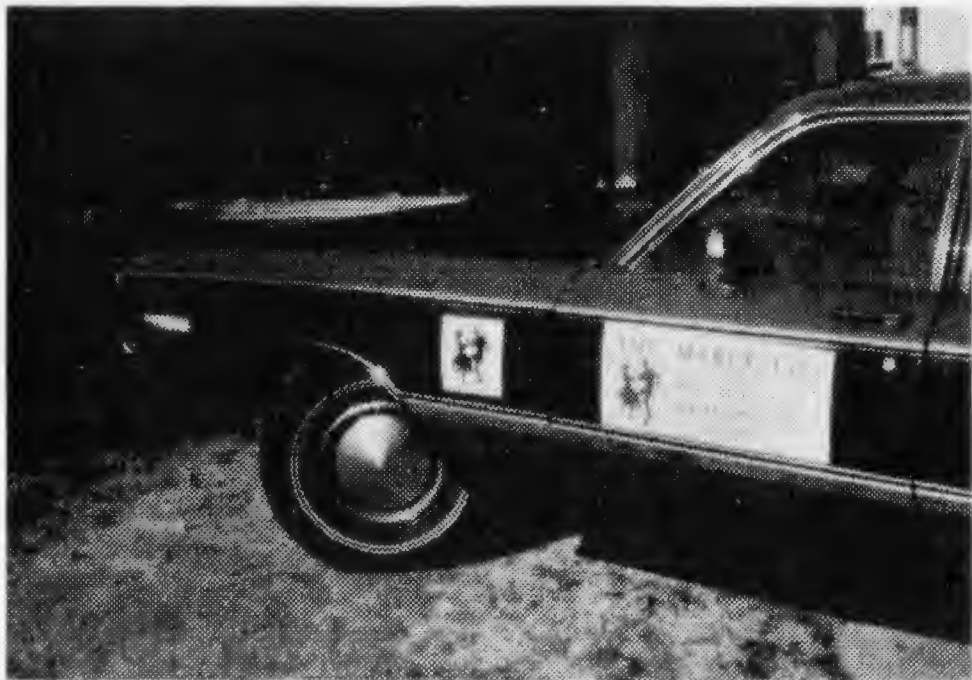
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Key: B Flat

Tempo: 128

Range: HD

Caller: Jack Cloe

LB

Synopsis: (Break) Four ladies promenade inside
— box the gnat — partner swing — join
hands — circle left — allemande — weave

ring — do sa do — promenade (Figure) One
and three (two and four) square thru four
hands — do sa do corner — star thru —
square the barge four hands — spin chain
thru — turn thru — corner swing —
promenade.

Comment: A good tune and a contemporary
dance.

Rating: ☆☆

SHE'LL REMEMBER — Mustang 132

Key: C

Tempo: 120

Range: HA

Caller: Chuck Bryant

LC

Synopsis: (Break) Allemande — do sa do —
promenade — girls step out and backtrack
— meet partner — turn by the right — men

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 across — one and three (two and four)
 square thru four hands — around to the
 corner — swing thru — girls circulate — boys
 trade — swing lady there — promenade.
Comment: Interesting patterns and once the
 tune is learned it should have excellent
 response. Rating: ☆☆☆+

EVERYTHING IS ROSY — Pulse SDS 1004*
Key: D **Tempo: 127** **Range: HB**
Caller: Bob Dawson **LA**
Synopsis: Complete call printed in Workshop.

Comment: A good tune. Danceable music and
 excellent patterns. Rating: ☆☆☆

BED OF ROSES — Mustang 133
Key: C **Tempo: 126** **Range: HE**
Caller Chuck Bryant **LG**
Synopsis: (Break) Four ladies chain three
 quarters — rollaway — circle left — left
 allemande — come back and do sa do —
 four men start left go once around — turn
 thru — left allemande — do sa do —
 promenade. (Figure) One and three (two
 and four) promenade halfway — two and
 four (one and three) do sa do — slide thru
 — pass thru — swing — left allemande —

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weave ring — do sa do — promenade.
Comment: A good tune and well played music.
Standard dance patterns. This record is
recorded much lower than most singing calls.
Rating: ☆☆☆+

DIXIE BELL — Blue Star 1895*

Key: B Flat Tempo: 128 Range: HB
Caller: Marshall Flippo LB

Synopsis: Complete call printed in Workshop.

Comment: A typical Flippo smoothie and a
good tune. Rating: ☆☆☆+

ROCKY TOP — Kalox 1115*

Key: A Tempo: 130 Range: HA
Caller: Allen Tipton LA

Synopsis: Complete call printed in Workshop.

Comment: Popular country tune and good
music. Dance patterns are standard and
fast moving. Rating: ☆☆☆+

ROUND DANCES

MERRY WIDOW WALTZ MIXER — Grenn 15011

Choreographers: Leon and Anne Trainer

Comment: A very easy mixer in waltz time
(no turning waltzes) and very good waltz
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Waltz Mixer

Choreographers: Manning and Nita Smith

Comment: A re-issue of a very popular mixer
to the tune "Good Old Summer Time".

(CONVENTION, continued from page 8)

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TOP 25236

"JEALOUS HEART" by Harry Tucciarone, Trumbull, Conn.

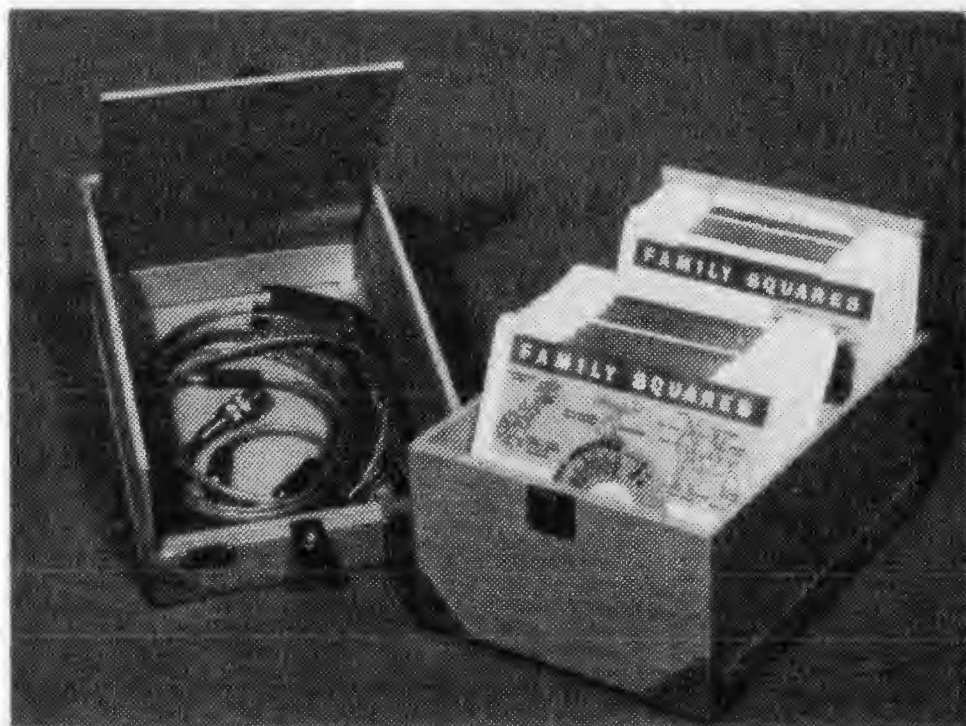
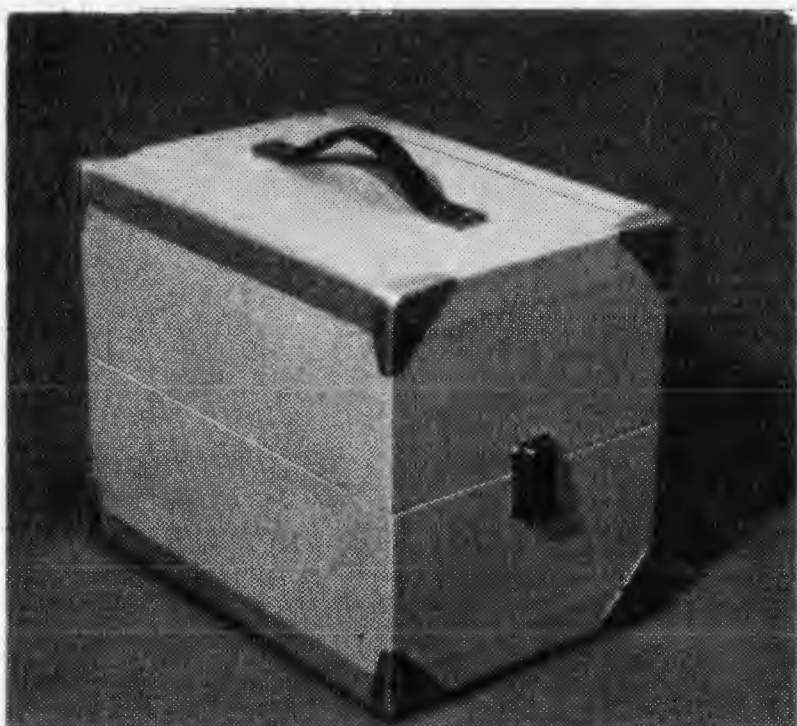
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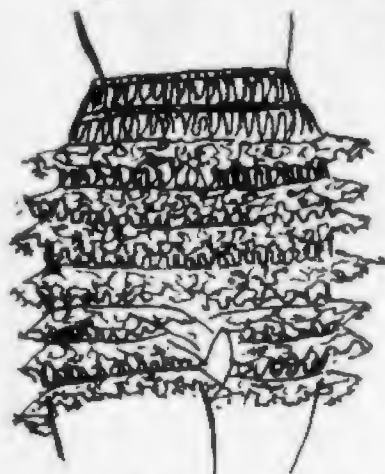
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Pre-Trail In and Festival June 19. Bossier City Rec. Center, Bossier City, La.



Dick Jones



Frank Lane



Jerry Haag



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Bob Dawson

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Sunday, Mary Sawyer Auditorium, 1-4 P.M.—Frank Lane; 7-10 P.M.—Bob Dawson.

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SEPT. 29, 30, OCT. 1, 2, & 3, 1971

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Trail In dance June 22, Bossier City Rec. Center, Bossier City, La. Write M. L. Vandiver, 3006 W. Cavet St., Shreveport, La.

Capitol House Hotel, Baton Rouge, La. June 22. For info write Lester Quine, 7884 Phebus Drive, Baton Rouge.

Jackson, Miss. June 22. Battlefield Comm. Club House.

Memphis, Tenn. June 21st. Eugene Woods Comm. Center, 212 Polk, W. Memphis, Arkansas. Write Bernice Gregory, 5431 Lyford Ave., Memphis, Tenn. 38117.

Bar-None Ranch, Palomino Room, St. Rose, Louisiana, June 22nd. Chuck Goodman, P.O. Box 11, St. Rose, La. 70087.

Tullahoma, Tennessee, June 22nd.

Decatur, Alabama, June 22nd. TVSDA Trail In dance.

Squarerounders Club, June 22nd. C.Y.O. at Texas Avenue, Alexandria, La. For info write Chuck Besson, 3208 Magnolia Lane, Alexandria.

Trail End Dances

New Orleans, Louisiana, June 23rd: New

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ers Club, Munic. Aud., 2056 Second Street,
Slidell, La. For info write Mike Litzenberger,
2973 Camellia Drive, Slidell, La. 70458.

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From the Promenader (Long Island, N.Y.)

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dance. Some badges are difficult to replace and
are treasured mementos.

IN MEMORIAM

The world of square dancing will greatly
miss these friends who passed away in April:

Avis Max, Santa Monica, Ca., April 5, 1971.

Jim Wilson, Akron, Ohio, April 5, 1971.

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KNOwn AS "TEX" TO SQUARE DANCERS all over, Al Brownlee is the smallest big man in the square dance activity. Since his small size precluded purchasing ready made square dance clothing, he learned to make his own and is a master tailor.

Home to "Tex" and his wife Jean is Fontana Village, North Carolina, where he serves as director of recreation. The Brownlees reside here six months each year and Al plans recreation for 12 to 1600 people daily. Eight weekly dance vacations are held annually and Al is host caller. Each festival has its own staff and music is provided by the Fontana Ramblers.

Al started his professional calling career in 1949 and served for 12 years on the staff at Lighted Lantern in Golden, Colorado. He has toured the United States countless times and called in many parts of Canada, as well as many state and national conventions and festivals.

A recording artist for Blue Star Recording Company of Houston, Texas since 1962, Al was presented a Gold Record in January for his record sales of 500,000 square dance records. In commemoration of the event he will



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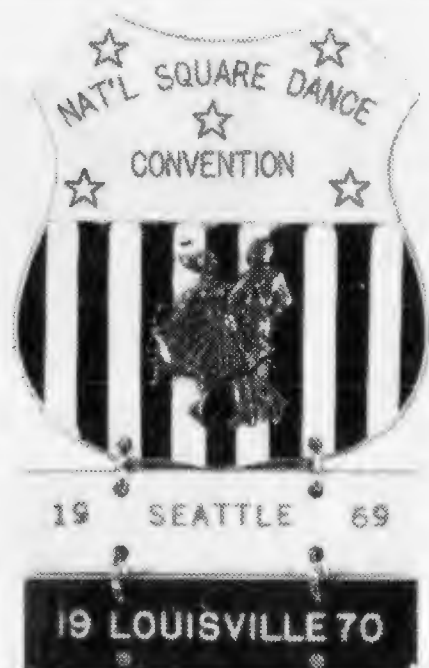


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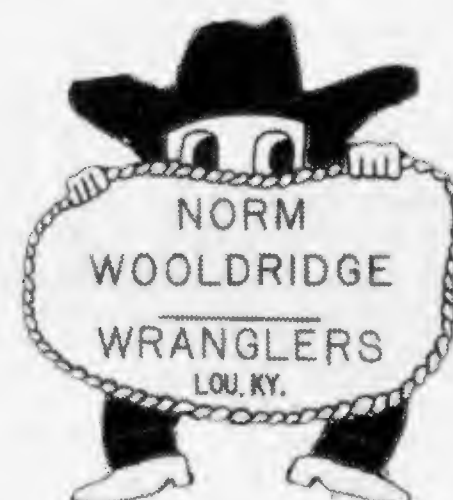


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Truly, good things come in small packages.



Norm Merrbach of Blue Star Records presenting the Gold Record to "Tex" Brownlee.

(VIEW, continued from page 22)

The caller, too, is going to have to compromise. He is going to have to use all his talents in programming material that will sustain the interest of the experienced dancer as much as possible without clobbering the newer dancer unduly. It can be done. I've seen it done. And it had better be done in these cases.

Lastly, the new dancer is going to have to realize that, regardless of a certain sense of inadequacy and some occasional twinges of mortification, he will improve rapidly with experience and the help of club dancers. He has had all the movements. What he needs now is to put them to practical use. If he has to take a few lumps to earn his stripes he won't be the first. And by next season he'll wonder what he was so worried about. And if

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15 Vancouver, B.C., Canada
16 Seattle, Wash.
18 Trail, B.C., Canada
19 Penticton, B.C., Canada
21 Valentine, Nebr.
24-26 Nat'l. Convention
New Orleans, La.
30 Hot Springs, Ark.

JULY

- 9-10 Jekyll Island, Ga.
16 Ashland, Ky.
18 2-10 PM, Wabash, Ind.
19-24 Infantino's Round Dez

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- 25-31 Infantino's Round Dez
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- 4 Winnipeg, Manitoba,
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7 Jasper, Minn.
11-14 Overseas Dancers Re-
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20 Deming, N.M.
25 Hot Springs, Ark.
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19 West Point, Iowa
20 Blakesburg, Iowa
24 Montgomery, Ala.
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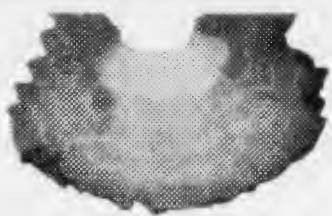
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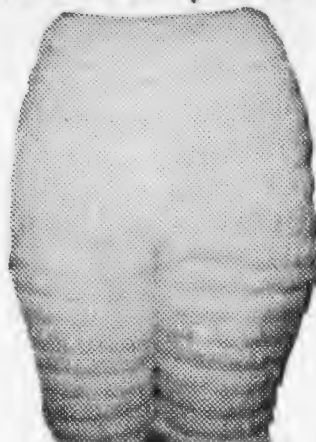
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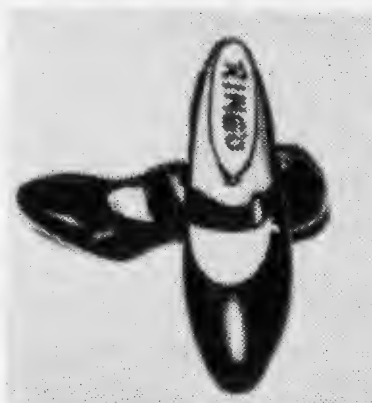
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nothing else he'll certainly develop understand-
ing and empathy which will serve him in good
stead next season when new dancers join his
club.

(LETTERS, continued from page 3)

this "swinging do sa do" but in our opinion
was not too emphatic. Somehow after reading
the article we felt that your words were simply
not strong enough.

How can we eliminate the swinging do sa
do and bring back the courtesy turn again?
Here is one suggestion — print one sheet of

cards or stickers in a future issue with a mes-
sage and I'm sure most of your readers would
agree. The message would be like this:

Do Sa Do MEANS BACK TO BACK

YOU KNOW

Stanley and Sylvia Grossberg
Seattle, Washington

We heartily agree with you on the Do Sa
Do. Sometimes individuals (and this includes
callers) don't understand the importance of
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ferent interpretations to one call. We'll do what we can to keep reminding folks about sticking to a "standard" way of doing the different movements.—Editor.

Dear Editor:

We dance each month with a club that has operated continuously since 1939. Not only do we enjoy good old standards of years past, but the 50 Basics new records are a boon to us . . . We feel certain that many older dancers will continue dancing because of the availability of records geared to the Senior

Citizen dancer.

C. A. and Mae Newton
Knoxville, Tennessee

Dear Editor:

Was reading the January (1970) issue "Square Dancing around the World", by Chris Vear. I would like to get more information for our club on the European Association of American Square Dance Clubs. Our club is called The Grapestompers as we are located in Southern Italy near Brindisi. Anyone desiring to visit with us, our dance night is every



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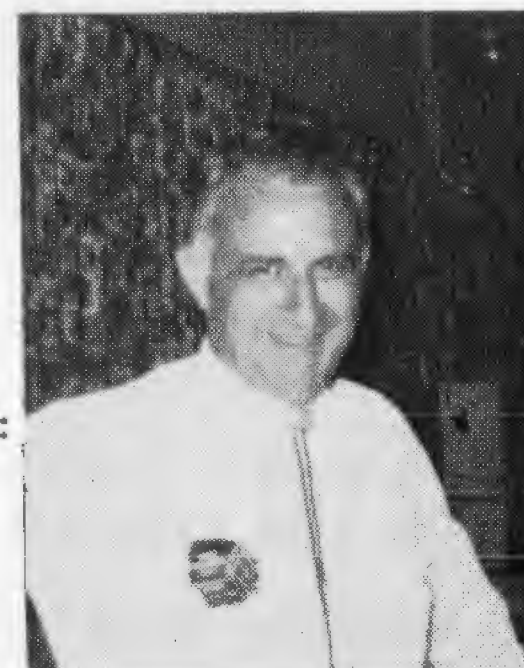
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Chris Vear edits the publication, *The Chatterbox*. His address is 6200 Wiesbaden 6, Postfach 60-73, West Germany. Perhaps some of the European dancers will see this and get in touch with you.—Editor.

Dear Editor:

In my opinion, the name of the game to so many callers today is not how smooth he can time a dance, but how fast he can call it. . . . We all know that a good caller can lift his floor to the rafters. This can be done by several methods, not the least by calling at a fast clip, still at a tempo comfortable enough to dance the figures without jerking, jumping and running.

It does no good for a caller to teach a figure that takes six steps and then call it so fast that the dancers have only time to take four. To me the fault lies in the caller not giving the dancers enough time—even though the beat or counts are there—to complete the figure before moving them into another one.

Tom Wood
Boise, Idaho

Dear Editor:

This is a plug, based on actual experience, of what a dedicated caller can contribute to this activity. Our caller here is Jerry Helt and 5 years ago we graduated our first club. We now have 2 clubs averaging 10 squares—one relatively high level, the other intermediate, with many combined functions. We also have two classes this year. . . . We honestly feel this is due to a well-promoted concept of

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square dancing. Jerry starts these classes in September, with graduation in May, and I'll bet there are no better taught dancers in the country. They move immediately into the intermediate level and most progress in another year to the more experienced group. We're attempting to promote a philosophy and de-emphasize levels and individual performances and so far it's working for us.

Ed McCormick
Middletown, Ohio

Dear Editor:

My wife and I went through the rise and decline of folk dancing . . . I mention folk dancing because it all but passed out of public recreation and for one reason only, too much new and difficult material. The eager beavers wrecked the program. Now, and heed this carefully, the same thing is happening to square dancing. You appear to recognize this fact but are doing little or nothing to stem the tide. You even encourage those that you so euphonically refer to as choreographers to keep on sending more and more senseless material to be incorporated in our dancing . . . If you really wished to help the situation you would submit all proposed new basics to a select group or groups of square dancers, the material could then be classified as possibly acceptable, not recommended, or just junk.

. . . Now a word about your magazine. You do not publish as many of the newer basics as I would like to see. If you published them it would give the dancing public an opportunity to really learn the newer basics, trashy as they might be, between workshop nights.

One other thing, when you changed the method of reporting the round dances you did a great disservice to the round dancing public

and forced some of us to subscribe to magazines that published the descriptions of the dances in the manner to which we have been accustomed. . . . Then came the most useless and unfortunate innovation of all when you started referring to round dance composers as "choreographers." . . . Both Funk & Wagnalls and Websters unabridged dictionaries state that the word refers particularly to ballet dancing which our American Square Dancing certainly isn't. I ask you, haven't we enough troubles without introducing terms that the public knows nothing about and which don't even fit the manner in which it is used. The notion that round dancing will degenerate, and I use the term advisedly, to the point where dancers will not need to learn the dance routine but will listen only to the cueing by the caller seems to me a bit irrational.

J. E. (Kim) Kimlel
Sebastopol, California

We know that we can't please everyone, but we do try to sense the needs of the greatest majority. About a year ago we stopped printing the Experimental Lab for the very reason you expressed in your first statement. People were beginning to invent "names" for combinations of unworkable movements faster than they could be absorbed. We do agree that there are some movements that have promise. However, it takes a little time before the public indicates which ones these will be. Starting with the June issue a year ago we have a feature with diagrams that covers some of these from the dancer's standpoint. About the misconception of the word choreographer. We, of course, over the years have used it and have taken it to mean a person who puts together various round dance movements into a complete dance. We feel that the majority of people who use the word among round dancers know what they mean.—Editor.

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The Instructor Magazine, April issue, reviewed the Fundamentals of Square Dancing and had this to say: "Bob Ruff and Jack Murtha have come up with the best square dance teaching method on the market. The music is current in sound, the calls are clear, and the caller manages to inject a spontaneous joy into it all!"

On the same subject, the North Central Washington State Council is promoting modern methods of square dancing in schools us-

ing The Fundamentals of Square Dancing. Wesley C. Holman is in charge and is making plans for Bob Ruff to do in-service training in Wenatchee, Washington in the fall.

BUTCH NELSON

Veteran caller, Butch Nelson, of El Paso, Texas, passed away on March 25. Called the Clown Prince of square dancing and referred to often as the Good Will Ambassador, Butch spread love and sunshine wherever he went. He will be sorely missed by square dancers in the El Paso area and everywhere.

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(WORLD, continued from page 35)

feature was a continuous showing of slides and movies of dances and get-togethers over the years. Everyone took home a 26 page souvenir booklet of the club's history which was prepared by Nancy and Ed Austin, the 1970 club president, who also engineered the party plans.

—Gerry Prister

Poughkeepsie Do-C-Do Club will hold their 7th Spring Festival on June 13 at the Roy C. Ketchum Hi School in Wappingers Falls. Dave Taylor, Don Schneider and club caller Bob Paris will call for the afternoon and evening dances. Bill and Lorraine Thornton may be contacted for further information. Write or call them at McAlister Drive, Pleasant Valley 12569. Phone 914-635-2895.

—Mrs. Web Adler

Indiana

Make a date for the Tri-State 5th Dance Festival to be held Sept. 10-11 at the Convocation Center at Norte Dame, South Bend, Indiana. The program will include rounds, workshops, after parties, and a lot of square dancing. The one and only Dave Taylor from Detroit, Mich. will be featured along with area

callers. For information write: Callers Dream, 13261 Chippewa Blvd., Mishawaka, Ind.

Nova Scotia

Halifax Area Metro Council of S/D Clubs will sponsor a series of weekly dances in 1971. Dances will be held in various locations each Wednesday evening during July and August. Telephone Bill Walsh 466-3043; Lorne Tyler 469-6433; or Fred Benjamin 463-5284.

WAYNE DONHOFF

One of the pioneers of square dancing and calling in Southern California, Wayne began his calling career in 1949. He was particularly adept at singing calls. Although Wayne had retired from the calling field, many dancers in the area still remember him and will be saddened to learn of his passing.

RALPH GERO

Square dance caller and operator of a square dance barn in Farmington, N.H., Ralph passed away on April 11. A retired Lt. Colonel, he was General Chairman of the 5th Overseas Dancer Reunion in 1967, and was active in the New England Callers Association. We extend our sympathy to his family and friends.

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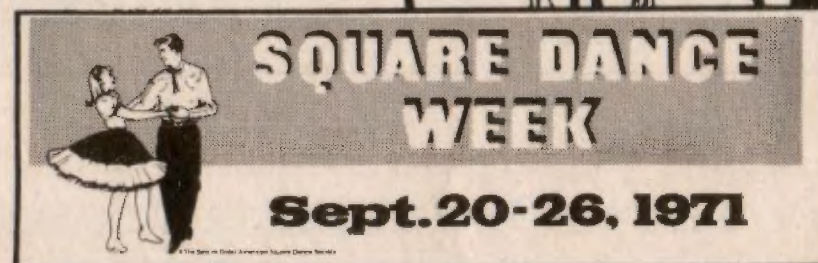
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fashion feature



A white wishbone-shaped collar adds lively interest to the bodice of Shirley Johnson's cool blue & white checked gingham dress. The three-tiered skirt and puffed sleeves are also trimmed in the white cotton.

EDITOR'S NOTE: Starting next month, our bevy of fashion models will represent square dancers from many different areas. We take this opportunity to say "thank you" to all of the models who have been with us during the past two years and look forward to featuring them again some time in the future.

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